Who is this man?
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THE COMICS BUYER'S GUIDE

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Serving Comics Fandom Weekly

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For everyone who reads or collects comics old and new!

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*Writer Nicola Cuti (co-creator of **E-Man** and editor of DC's series of digest-size reprint comics) and artist Tom Mandrake have created a six-part mini-series for DC. The first issue of **Spanner's Galaxy** is to go on sale in September (cover-dated December) and features the adventures of Polaris Spanner, a man hunted for a crime he cannot recall.*

Alan Moore says he's quitting 'Warrior'

By Howard W. Stangroom

Continuing the long campaign of rumor and denial, it has been officially confirmed, by Alan Moore himself, that he will soon be terminating his work for Quality Communications' *Warrior*.

Moore has at several times in the past been believed to be on the verge of leaving *Warrior*, having expressed dissatisfaction at some of the working conditions. This time, he cites non-specific problems which have led him to become disenchanted with the general direction *Warrior* has taken, and particularly with its attitude to its creative personnel.

He said he is prepared to write the "Marvelman" series until the end of the current storyline (although Alan Davis will almost certainly not remain on art for that long), and will continue to write the "V for Vendetta" series until the end of the third story, where the series would, he says, have taken a natural "break" in any case.

So Moore work will continue to be seen in *Warrior* for some time to come. However, there will be no more episodes in the "Bojeffries Saga" and, although a third script for "Warsmith" has been completed, it is now unlikely, given the circumstances, that it will ever be completely drawn.

Alan Davis, artist on the "Marvelman" series in *Warrior*, has also announced his intention to leave that book, citing "artistic difficulties" as the main reason. He will *not* be remaining on the "Marvelman" strip until the conclusion of the second serial, so speculation is rife as to his artistic successor. With Steve Dillon (former artist on "Laser Eraser and Pressbutton") having totally dropped out of sight, and Steve Parkhouse (author-artist of "The Spiral Path" and artist of "The Bojeffries Saga") having said that he will never work for Quality Communications again, the main possibilities would appear to be David Jackson (artist on "Father Shandor") or Jim Baikie (illustrator of "Twilight World").

A third alternative is John Ridgway, who was already done some "Marvelman Family" work for *Warrior*, (the "Young Marvelman" solo in #12, and the two-part "Marvelman Family" fill-in, "The Red King Syndrome," in #17).

Davis' next professional asignment will be the illustration of an Aquaman mini-series for DC Comics Inc.

Joe Kubert

'Redeemer' now 6 issues, due late this year, he says

By Jack Curtin

Joe Kubert expects his long-delayed *Redeemer* series to be back on DC's schedule before the end of this year, but it will no longer be a 12-issue maxi-series as originally conceived, he said.

"I've convinced DC to cut back to six issues," Kurbert said, "because it's become apparent that realistically I could not expect to complete the entire 12-issue package for another two years or longer, given my other commitments. I'm working on the fourth issue right now and expect to finish it by late September. When it is completed, we've agreed that DC can put the title on the schedule."

According to Kubert, part of the delay in getting *The Redeemer* to the market resulted from today's more advantageous contracts for creators. "It took a full seven months to get the contracts finalized and signed from the time I proposed the idea and DC accepted it," he said.

"But I've also not been able to work as much as I had hoped on the project, and I want to stress that Dick Giordano and others at DC have been extremely magnanimous and generous in allowing me to take all the time that I have."

The growth and expansion of the Joe Kubert School of Cartoon and Graphic Art has helped keep Kubert from full-time comics work in recent years and contributed to his inability to finish *The Redeemer* as scheduled. The school will move into new quarters in a former high school building in Dover, N.J., from its previous location in 1902 mansion just a few miles down the road when classes resume in September, with 300 full- and part-time students, including the largest first-year class to date — 100 students.

"We've just grown phenomenally," Kubert said, "and today we're drawing students from not only all across the U.S., but other countries as well. There just isn't any other school like it in the world. When we started the school back in 1976, I fully intended to limit the student body to no more than 75 total, but that's become impossible. To tell the truth, I might have closed the doors completely if it weren't for my wife, Muriel, who really runs everything. I enjoy teaching and it is very rewarding to see our students go on and succeed, but I said from the start that I would never do anything that would mean I would have to give up drawing."

Kubert's comic work for the past decade or so has been restricted to editing *Sgt. Rock* and doing covers for DC's war titles and others, and he said that he has been eager to get back to active storytelling. *The Redeemer* was conceived, in part, as a showcase for his skills, with the scope of the story ranging from prehistoric times to the far future. "I haven't done the full interior of a comic for over 10 years," he said, "and there is a whole generation of readers out there who don't know what I can do."

Gerry Conway quits 'Atari,' 'Sun Devils'

By Kim Metzger

Gerry Conway told *CBG* he has decided to stop writing *Sun Devils* and *Atari Force* in order to concentrate on *The Fury of Firestorm* and *Justice League of America*.

Conway has written the dialogue through issue #6 of *Sun Devils* and plotted it through #9. He's written the dialogue for *Atari Force* up to issue #11 and plotted it throughtwice as much work as I should be doing for the past year or so," said Conway in a telephone interview. "I knew I had to let something go. Firestorm is a character near and dear to my heart and a new direction is starting in that comic with issue #33. *The Justice League* just started a new direction.

"On the other hand, *Sun Devils* has not received the kind of attention I'd hoped I could give to it. *Atari Force* was something I was feeling very good about but, again, it wasn't receiving the kind of attention I wanted to give it. So I decided to stop doing both books."

Conway added he was unable to be as enthusiastic as he had been about *Atari Force* since the departure of artist Jose Luis Garcia-Lopez.

Conway also admitted *Atari Force* was not selling as well as he'd hoped it would. "Part of the problem, I think, is the name. I never wanted to call the comic *Atari Force*. I resisted it from the start, but some of the business elements at DC felt the title *Atari Force* guaranteed newsstand sales. It didn't."

Conway will continue to edit *Sun Devils*, but the comic will now be both written and drawn by its artist, Dan Jurgens. *Atari Force* will be scripted by Mike Baron, best known as the writer and co-creator of *Nexus*. Eduardo Barreto and Ricardo Villagran are the artistic team for *Atari Force*.

DEADLINE CHANGE

The deadline for the Sept. 21 *CBG* (#566) is shifted to noon Wednesday, Aug. 29, because of the Labor Day holiday.

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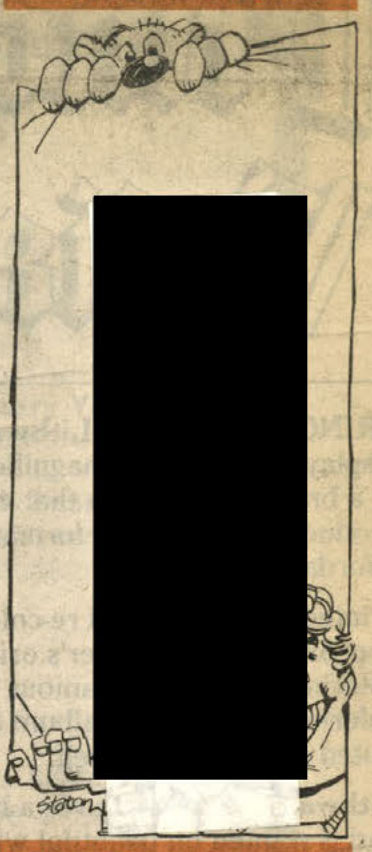

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This edition also features an interview with Joe Barbera, half of the famous Hanna-Barbera team responsible for the animation classics *Tom and Jerry, The Flintstones*, and *The Jetsons*.

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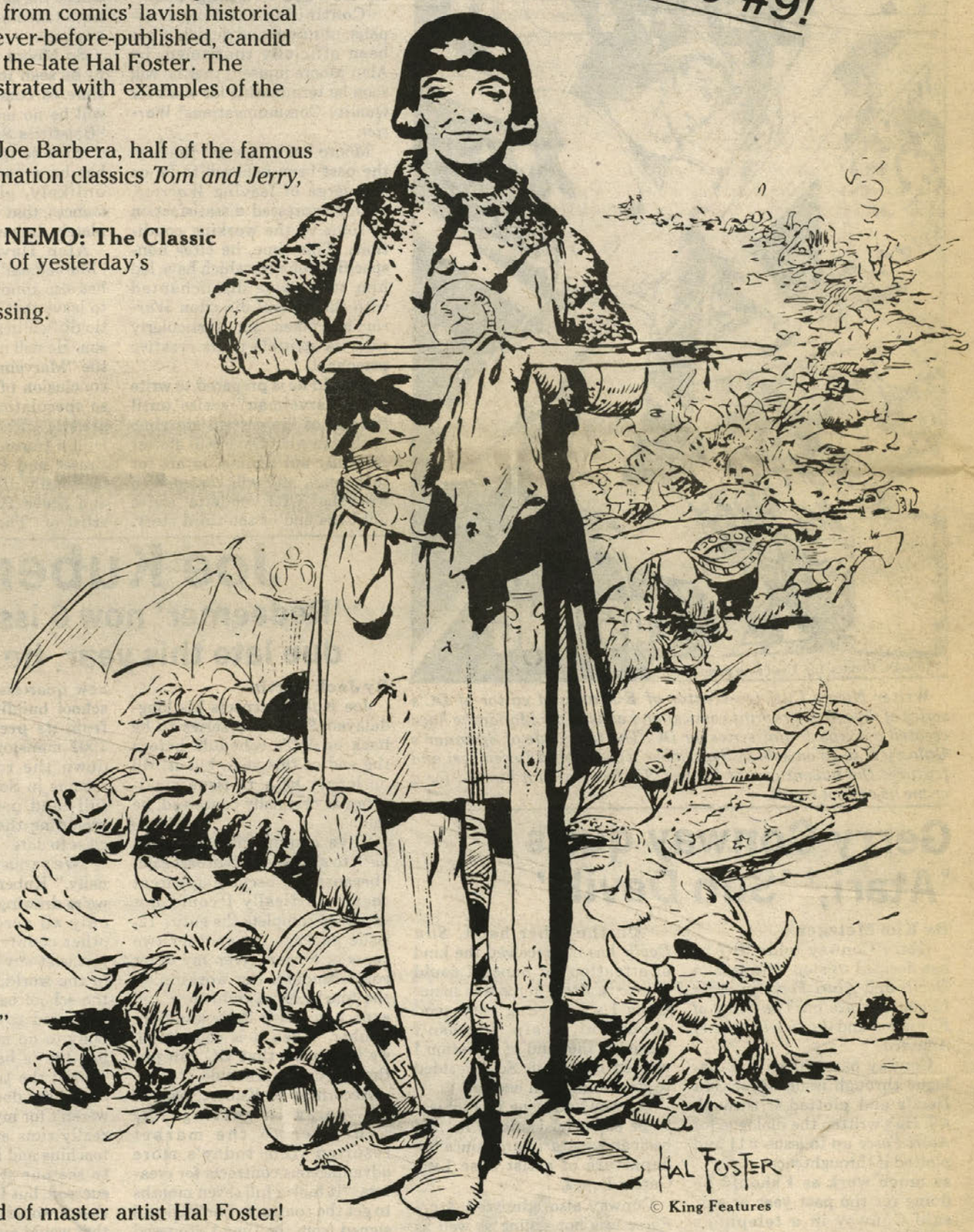

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Superman portfolio artists get together

*This group photo was taken at the party to celebrate publication of **Superman** #400, with many of the artists who participated in the book. Left to right: Will Eisner, Joe Orlando, Jerry Robinson, Terry Austin, Leonard Starr, Sal Amendola, Walter Simonson, Dick Giordano, Julius Schwartz, Howard Chaykin, Frank Miller, and John Byrne. Steve Ditko declined to be photographed.*

On June 20, 1984, top "old" talent and top "young" talent in the comics field got together for a celebration.

The occasion was the shipping of the *Superman #400 Portfolio*, a collection of drawings of the Man of Steel by various artists famed in the field. All artists who contributed to the portfolio were invited.

The top photo on this page shows all who attended (except Steve Ditko, who was there but preferred not to be photographed).

Each artist who attended received a portfolio with each pin-up signed by the artist.

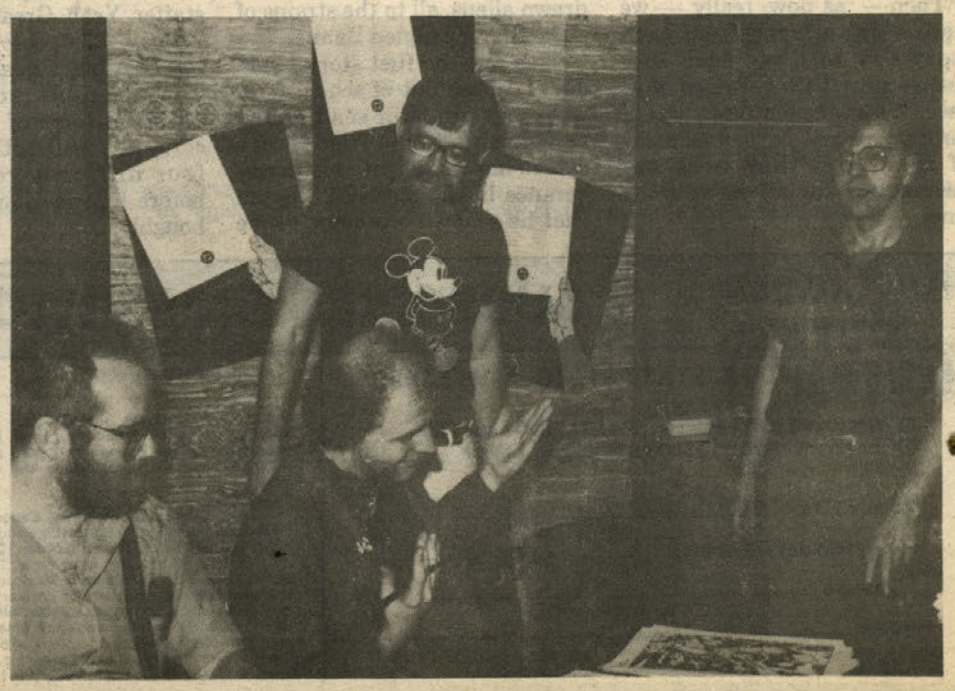
Photos by Albert de Guzman

*Julius Schwartz (left), editor of **Superman**, confers with Jerry Robinson and Joe Orlando.*

*Jerry Robinson, longtime **Batman** artist, chats with **Spirit** creator Will Eisner.*

*Frank Miller signs his art in the **Superman** portfolio.*

*Leonard Starr, artist of the **Annie** newspaper strip, and DC Vice President-Editorial Director Dick Giordano sign their **Superman** portfolio contributions.*



Signing their art are some of the newer talents in comics. Left to right: John Byrne, Walter Simonson (standing), Terry Austin, and Howard Chaykin.

Editorial

By Don & Maggie Thompson

This is more of an anecdote than an editorial, but we couldn't think of a better place to put it, and it's worth sharing.

At the Chicago Comic Con, a man from Pittsburgh, about 30 years old, set up a table with many unopened shipping boxes. He was assisted by his mother and was selling his own collection.

One of his first customers was a boy of about 14, new to comics collecting, who came up and asked about *The X-Men*. The boy said he had been told that that was a desirable comic to collect, and did the man have any.

The man consulted a green notebook, checked his code numbers on the unopened boxes, pulled out a box, and opened it to reveal read-only-once copies of *X-Men*. He sold the boy issues #94 through 126, along with *Giant-Size X-Men* #1. Cost: $10 for #94, cover price for the rest — about $36.

A crowd soon assembled and other bargains were being bought. A nearby dealer, angry at the man's naivete (and perhaps at the competition), handed him a copy of Bob Overstreet's *Comic Book Price Guide* and suggested he educate himself and price the comics according to the *Guide*.

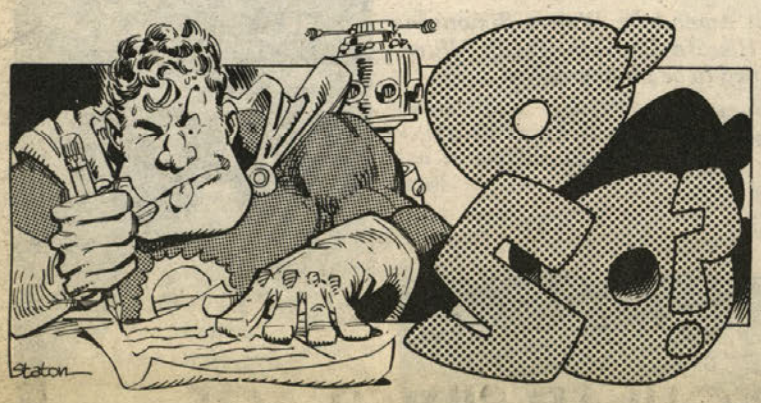
So he did. He charged the *lowest* price listed for each comic — all were mint or near-mint — unless that was lower than cover price, in which case he charged cover price.

The man who told us the story left his own table and picked up some bargains of his own, such as a complete run of *Daredevil* from #60 on (including all the Frank Miller issues) for $30 and a run of *Warlord* from #1 to the present (including the first appearance in *First Issue Special*) for $20.

Meanwhile, the lucky kid who had started comics collecting with a set of the new *X-Men* for $36, remained blissfully unaware of his incredible good fortune. He sat down on the stairway outside the dealer room and began to read *Giant-Size X-Men* #1.

A dealer saw him, went back to his table, got a Mylar Snug and the offset-paper reprint edition, took the comic out of the kid's hands put it in the Mylar Snug and gave the kid the reprint, telling him to read that instead and to keep the original in the Mylar Snug.

The kid and his parents hastily gathered everything together and left in a hurry, obviously convinced that they were in the midst of a convention of lunatics.



Timothy Truman
Lake Dashiell Hammett, Wis.

Stan Schostrum did an impressive bit of sleuthing concerning my pre-First Comics work. You must have spent hours in those cheapie-bins, Stan. Hope you wore a dust mask. I feel like a Raymond Chandler supporting character — no matter how I've tried to cover my tracks, along comes some Marlowe type to dig things up!

In any case, I'm glad you enjoy those early efforts and appreciate them for what they were. I can only look at those early pieces now with a sense of nostalgia, reminded of little personal bits going down at the time and of my early experiments towards a way to tell my stories.

Those *Rock* tales were our first real "test of fire," in many ways — a way for us to gauge what about our inking technique, figure drawing, and storytelling methods was working and what was not.

Then — as now, really — we were able to learn from each story how to make each successive story better. For all of us those tales were our first steps at forming an art. As bad as some of them are, they were our barometers for all we've done since.

They were also an excellent means to try telling different types of stories. We could work with our favorite "genre of the week" and pick subject matter that we just couldn't get printed elsewhere at the time, even if the work had been of a more acceptable, professional calibre, technically.

In the space of two years, I was able to do war tales, anti-war tales, westerns, SF — all sorts of different stuff. This was very important to me, as I'm not much of a super-hero buff as a reader *or* a creator.

(To soap-box a litle, I'm glad the current market seems to be swinging around a bit and can only hope that fans will continue to support other "non-super-hero" works like *Sable, Love & Rockets*, "Rio," *et al.*)

But on to business:

There *is* a pre-*Rock* #350 story I did called "Perilous Night," about a Terran soldier defending a moonbase from attack by some very crudely drawn aliens, all to the strains of "The Star-Spangled Banner."

This was the first story I sold Joe. I'd been out of school for a week but was still sending my assignments in via friends. Joe was so impressed with my perseverance in the face of influenza that he sent a note home to me inviting me to do a *Rock* back-up. A week later he had "Perilous Night," a piece John Wayne would be right proud of.

After this, I did a Scholastic "Weird Worlds" story with Joe. I pencilled it and he inked and reworked it. Extensively. It was called "Come Die with Me" and was written by a Scholastic staffer. Yeah. Great title.

Rock #250, the "Poison Gas" Battle Album. Yeah. Real crude. Joe thought so, too, and reworked some of the faces. I'd scrapped and totally redrawn four different versions of it before I decided on the one Joe bought.

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I must have learned a lesson somewhere, though. Joe never felt he had to touch up my work on any story I did after that one. Or maybe he just got busy. Anyway, I'd just finished reading a history of WWI and was appalled to learn that, despite the heavy casualties and maiming it was responsible for, WWI chemical warfare was strategically a failure. A lot of folks died and were crippled for life, due to the nasty horrors that those little military chemists were dreaming up. Nam vets will find this somehow familiar.

Rock #354 — "To the Last Man": Fans of the SF rock group Hawkwind might enjoy knowing that the Sarge in the story is named after Dave Brock, the group's leader-guitarist. How's that for comics trivia? Always wanted to do a sequel to that one ...

"Dead Letter," in the same issue, was my brave attempt at doing an accurate Viet Nam story. A friend of mine in school had served in Nam, and we'd often talked of how neither of us had ever seen an accurate Viet Nam comics story. So Bob coached me on the uniforms and gear, making sure chin straps remained unfastened and the ol'

(LETTERS, Page 6)

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LETTERS
(From Page 4)

"F.T.A." slogan was somewhere in the tale.

Rock #358, a personal favorite. "Deep Prey": Though filled with some typical Truman figure aberrations, I can *still* look at this one and not really feel compelled to intense gastric revulsion of any kind. The tale marks some graphics-revelations I was having at the time and is one of the most totally *designed* pieces I've ever done. I wanted even the panel borders to help tell the story. I've learned a lot since this tale, of course, but it does stand as a landmark in any development I've made since then in ways to put a story across.

Rock #361, "Tales of the Apache: The Pass": Nope, Kanigher didn't write it, but I'll take it as a compliment that you thought so. In point of fact, I wrote all the pre-First stories I ever did, save for the "Come Die with Me" tale (thank God!) and Bill Kelly's "Deadly Victory" (more on that one later). It's my personal favorite, as far as my writing goes. One of my only hobbies is the study of Native American cultures and the Apache in particular. I wanted "The Pass" to be particularly accurate — throwing in lots of real references and giving meticulous color notes (which were, nonetheless, totally ignored!). The "band-aid" across the lead character's nose (colored white in the book) was supposed to be the yellow marking of Geronimo's White Mountain band. I got real ticked off at the time. *All* such color instructions, which I felt were very important, were ignored. So it goes.

Rock #363, the Kelly story: I did this one to pull in some bread. Not to offend Bill, who has done some really nice stories, but I felt that the tale was inaccurate and a bit racist. I got $30 a page to write and draw my own stories. I hadn't done one in a while, so I did that story from Bill's script at $25 per page. I turned it in, got paid, and went out to buy some groceries. You know. Good stuff. Like macaroni, rice, beans . . . the staples of Student Life.

Rock #365, a nice piece by Mike Chen: He pencilled it; I inked and lettered most of it. It was a school assignment. As a matter of fact, I managed to turn just about all the stories I did for Joe into school assignments. We weren't supposed to do *Rock* fillers in class, but one way or the other I'd find a way to bend the rules a little and do them as part of an instructor's lesson. Then I'd turn around and sell 'em to Joe. That's how I got to rack up so many *Rock* stories and how I helped support my wife and me while I was in school. Good work, if you can get it.

#371, "Samurai!": Another favorite. I'd just finished Sakai's book *Zero* and injected bits of info I'd picked up into the story. Couldn't find reference for a Japanese Zero's cockpit interiors to save myself! Also went through a weird head trip in doing a story glorifying the fellows who'd been trying to kill my dad in his Navy days in the Pacific theater. Very Freudian, I'm sure. And, by the way, I inked the last two pages in an hour!

#376, "War Spoils": Actually the last thing for Joe which I drew. Represents, as far as I know, the first use of color hold in Rock's interiors! A landmark, to be sure! The story was a lot of fun to write, though I cringe at the drawing. Neat twist at the end, eh?

#380, "Battle": Actually, about the third story I ever drew for *Rock* but the last printed. Look for Little Iodine in the crowd scene on the last page, drawn (at my personal request) by Hy Eisman himself. She fit right into that alien crowd, the li'l redhead . . . Also, I colored this story.

Oh, yeah, and there's "U-Boat War" in an issue there somewhere. Stan caught it. I just remembered it. Had just read Herbert Werner's *Iron Coffins* book and was so moved by the futile bravery of the German submariners that I had to do a piece on it. I remember inking the fur on Werner's collar with a paper matchstick, for the heck of it. Some have said it looks like I did the whole thing with a matchstick. I still remember the story fondly, though.

The man on the left is Golden Age artist Shelly Moldoff, first artist on "Hawkman" and other features. Although he says that most fans and many in the business think he died 20 years ago, he appears very fit and healthy and is currently producing a giveaway comic for the Shoney's chain of restaurants, featuring a friendly bear named Uncle Ed. Moldoff said 5 million copies of the comic are circulated and Uncle Ed receives 800 letters a month from young readers. On the right is Ward O. Batty, who produces "Trufan Adventures" for ***CBG****. This photo was taken at the Atlanta Fantasy Fair.*

I guess all this sounds like the memoirs of some old comics codger. But those stories seem like a long time ago. The *Rock* stories kept popping up for two or three years after I had done them and had moved on to a professional career. One learns a lot in two years.

Therefore, I cringed as each successive piece was reproduced. But, as Stan pointed out, those stories prove interesting in the study of any developments by students who've gone in to work regularly in comics. We hate to look back on them, but they mean a lot to us.

Now, if I could only get my originals back, Joe . . .

As to my other work, done for TSR, SPI, Peter Pan Records, *Creative Computing*, and WVNET, good hunting!

The TSR stuff is recent and easy to find. There are pearls amongst the swine there, to be sure. I was TSR's "speed man," during their busiest year, and sometimes it shows. But there are other pieces therein that I'll have a hard time ever touching again technically.

For the SPI stuff, contact TSR's *Dragon* magazine sales department. TSR brought out the SPI gaming company, and I'm certain that they're sitting on lots of copies of things that I'm sure they'd just *love* to get rid of! Make 'em an offer! Of particular interest to comics people here would be the two comics stories I did for *Ares* magazine, "Star Trader" and "Omega War," both based on games found in the magazine. I created and drew the stories as visual and story aids to the games, and I believe this was the only time this was ever done in the gaming medium.

I still think that this presents a vast, barely scratched surface for comics creators to work from. Gamers playing the game a story is based on will actually be walking through the creator's story during the course of play and manipulating characters and locales set up in the tale. Perhaps more of this type of work will be explored by others in the future. Wouldn't mind doing some of it myself, really . . . Anyhow, "Star Trader" is in *Ares* #12 and "Omega War" in #14, I think, though I did a lot of stuff in most issues of *Ares* after #10. Did stuff for *Dragon*, too.

Perhaps call Creative Computing Publishing for the stuff I did for them, as well. Last I heard, they were still in Morristown, N.J., though they'd been

(LETTERS, Page 7)

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LETTERS
(From Page 6)

bought out by a Big Publisher, God knows who.

I did some covers and interior spots for the parent zine, *Creative Computing*, circa 1981, while still a student. Some of it's really bad. Some of it — particularly the software games covers I did in black-and-white wash (there were three of them, in the "Adventure" series) — are pretty durned good.

I also did a painted cover for their game line, "Blisterball." But the most collectible stuff here, perhaps, would be the first three issues of *Sync* magazine, in which I did my "Crash Cursor & Sync" strip. I still look back on this stuff and find it fun and funny. Perhaps I'll mail ***CBG*** some Xerox copies someday, if efforts to secure back issues of it prove fruitless to those inclined to do so. I was reaching for a Wally Wood *Mad*-style on these that I never quite hit and perhaps never will. (No one will, come to think of it.) But I had a good time with them and I think it shows. I'm sure *Creative Computing* is sitting on a pile of these, too, as it was available only via subscription and at a few computer stores. There was a Crash T-shirt, too — which I never received!

For the true completists, there's my Peter Pan Records work. I did the back cover of a country music collection, redid some George C. Peed heads on the "Irwin Strikes Back" lp (featuring Irwin the Duck quacking through disco versions of pop SF themes — a real gem for the audiophile!), and did a cover (ugh!) for their *allegedly* illicit *Empire Strikes Back* lp. I had to re-do this one three time, cuz each time it looked "too close to the original characters in the movie." I found out that they didn't have the rights to portray the depictions of Puke Skyhawker, Han Jobbo, and the rest of the *Star Wars* crew. And it was felt that they didn't have rights to the *music*, neither! So it was rumored, anyway. Tom Yeates and I stayed up 24 hours working to complete the work by deadline. Tom redid my back cover and inked it, and I hacked out the front cover. We didn't sign the work. Nuff said. Sorry, George . . .

There are a few more, I'm sure, but I can't remember 'em. What the heck, Stan, ol' buddy. You're doing a great job so far — *you* hunt for 'em!

In all sincerity, though, Stan, thanks for your truly kind words and your statements on the Cartooning School work in general. It brought a flood of very good thoughts back. Write me c/o First any time, and we'll talk more.

Heck, I'm still learning and hope I never stop. Lotsa stories to tell and lotsa ways to tell 'em. I've a long way to go, and it's gonna be great gettin' there.

The last few months have seen what I feel are dramatic changes and rethinking in my storytelling, inking, and draftsmanship.

I hope readers will see the first real evidence of it in *Grimjack* #5. Having fulfilled my commitments on the *Starslayer* book (now in the capable hands of Hilary Barta and Mark Nelson), I've had a lot more time to get back to serious study and experimentation. I've also been able to put together a few side projects which I hope you'll all be seeing soon — a cover and a story for Pacific (the story written by Gardner F. Fox, whom I talked out of retirement for it!), a graphic novel, and (perhaps most importantly) a special anthology project my wife and I are packaging, in which we've already gathered some talented friends, old and new, many of whom are currently kicking a few heads in with their present comics work. More on this as things firm up.

Now, I gotsta go. Whew.

Hey, Bissette, get off yer scrawny arse and write *your* memories! There are a few pieces out there that even yer old pal Timmy T. don't have, durn ye!

And I *want 'em*!

Christy Marx
Address withheld

In Don Thompson's column of comments in the Aug. 3 issue, he noted that he didn't like the three-part story of "Carlos McLlyr" that Peter Ledger and I did for *Eclipse Monthly* and I can live with that. We can't expect to please everyone.

But you then went on to base your sole criticism on the number of times the grizzly bear came back from the dead "to the point where it is silly."

How many times?

Once. One time. At the end of the third installment.

Once is too many times? It gave me the distinct impression that you didn't bother to actually *read* the story, that you gave it a cursory examination, reached a quick conclusion and passed it off.

You might have noted the enormous amount of research and detail we quite obviously put into the story. Peter and I spent nearly two years researching that time period of Spanish California, visited the missions and old adobes, took hundreds of photos, collected a huge library of reference, used actual locations in the San Gabriel Mountains — in other words, we put a tremendous amount of work into making this a story that would both entertain and educate. Every weapon is correct to the time period. Clothing, attitudes, all the myriad details that make up the overall look of a story, are as correct as we could make them.

You might have noted some of this. Accuracy and attention to detail must surely count for something. You might have noted the beautiful painting Peter did, the gorgeous colors of California he captured.

If you think grizzlies are easy to kill, even when they aren't imbued with the power of a Celtic rune, I recommend to you the book, *California Grizzly* by Tracy Storer and Lloyd Tevis. Grizzlies are among the biggest, toughest, most dangerous predators to walk the earth. An ordinary grizzly is fantastically dangerous and hard to kill, but you missed the point of the scene which was the Carlow couldn't destroy the bear until he had destroyed the rune. All the other encounters led up to that.

I'll admit I tried to pack an awful lot into a 30-page story, and perhaps I tried to do too much at once. And there were some printing problems with the third part, which are beyond our control.

But the least bit of courtesy you owe to us — to the creators, to the people who put our hearts and souls and sweat into this work — is to make your criticism valid. Making it informed and constructive would be an added bonus.

[Don will reply to this one in first person singular, for clarity's sake.

First, I did read the story; I didn't like it much, but I did read it. I did not go back and reread previous installments and my memory obviously was faded on certain aspects of the story. It seemed to me that the bear kept coming back from the dead

(LETTERS, Page 8)

KITZ 'n' KATZ

LETTERS
(From Page 7)

or near-dead; I apologize for the error. However, even coming back only once, it seemed silly to me. I certainly understood the significance of the rune — in fact, I understood that in the first installment, which McLlyr did not, leaving me feeling that McLlyr was a boob.

And, while I appreciate the effort you put into researching the story, you surely do not intend to imply that effort alone makes a good story. As for the paintings, they were quite good, except for the garish colors in which the entire story was printed. However, I was reviewing the ***story****, not the art and not the research, in as brief a space as possible; the weaknesses of the story, it seemed (and seems) to me overshadow the depth of the research and the artistic quality of the paintings.*

I wish you better luck on future reviews.]

Alan L. Light
Moline, Ill. 61265

You have said that in judging a comic book only the final product should be judged. It is irrelevant that the artist may be going through a divorce, or broke his arm, or whatever. I think this makes a great deal of sense and I agree with you. However, in the latest ***CBG*** you say in defense of Don Heck's work and alleged poor sales that we should keep in mind that he has a family to support and has worked long and hard in the comics field. As someone who strives to be compassionate, I agree with you here, too.

However, I see a certain inherent conflict in holding both of these opinions at the same time. Should personal considerations ever enter in when judging someone's work or shouldn't they? Or have I tricked myself into comparing apples and oranges here?

By the way, congratulations on topping 11,000 circulation. (You're probably near 12,000 by now!) Am I correct in assuming the ***CBG*** has now reclaimed the title of widest-read magazine in comics fandom (outside of ***Comics Collector***, which is sold on newsstands to the general public — but hey, that's yours too!)? I think it's invaluable, and with your circulation breaking records I know a lot of other people must think so, too.

[The remark on Don Heck was in response to a fan who demanded that he be fired because the fan did not like his work. We merely pointed out that he was cavalierly calling for the destruction of a man's livelihood simply because he was not John Byrne, Frank Miller, or Frank Frazetta.

Both our statements have as their basis that a work should be judged as a work, that the artists and writers' personalities are not what should be reviewed.

The most extreme case we have encountered was some years back when an artist who had been drawing a certain title for a long time died. The reaction of one fan — and this is a direct quotation — was "Good! Now maybe they'll get a good artist on the comic!"

We submit that, when a fan has become so short-sighted about his hobby that he applauds the death of a good person because that person's work is not entirely to his taste, it is time for some serious reassessment of priorities.

Thanks for the kind words. We hadn't realized it, but you're right — we now edit the two top-circulation publications in comics fandom. Son of a gun. So why aren't we rich and famous?]

Dan Veltre
33 Mawal Drive
Cedar Grove, N.J. 07009

OK, what's with all the New Jersey jokes?

Tell Ralph Vools (***CBG***, Aug. 10) that there are plenty of folks from New Jersey who think that The Phantom Patrol was a truly stupid concept. I'm certainly one. Actually, it's a relief to hear that there are other fans who thought the idea was dumb, for awhile there I was beginning to think that I was the only one.

CBG has been getting better and better these days. To be honest, there was a time for awhile there that I got the impression that despite what Don and Maggie were saying, that they weren't all that interested in comics any more. But the last few months have been much better, with a more balanced, less biased view of the comics scene.

I do wish you could find a way to fit in the "little" news. You know, the stuff that generally doesn't fit under any of the banners. Like who's working on what, who's doing covers for this book, what title is changing hands, and who's editing what titles this week. All that little stuff seems to slip by.

On the other hand, the piece on Ben Pondexter and the editorial that went with it were excellent, definitely the stuff I like to see in ***CBG***. I also enjoy Don's review column, though I seem to disagree more times than not. But what the heck, that's what makes fandom so much fun. We all have opinions and we all enjoy expressing them.

Oh yes, I also enjoy the "Comics in Your Future" section, the only one useful in fandom of its type. But for gosh sakes, why won't someone do one by each week, rather than broken up by each company, so we know exactly what's supposed to come out each week, from each publisher, without having to flip from one page to another!

Enough! Just a quick reminder to Kim: Keep an eye on Don and Maggie, ya hear, cause if I see anymore NJ/Dioxon jokes I'm gonna dump you from the Interlac waitlist.

P.S.: Hey, there are a lot of advantages in living in an area with hazardous waste dumping grounds! I mean, how many other fans can read comics at midnight, without any lights on, just from their own glowing bodies?

P.P.S.: Kim, I think devoting a issue or two to the Legion would be a *great*idea. If Don and Maggie give you a hard time about it just remind them of all the *Doctor Who* stuff we non-Who fans had to put up with a couple of years ago in Beautiful Balloons!

[You sure use a lot of postscripts for someone from New Jersey.

The "little" news you ask for is in ***CBG****. Check occasional items such as "DC news briefs" and "Marvel news briefs" and photo captions. We don't leave this stuff out; we print whatever we get.]*

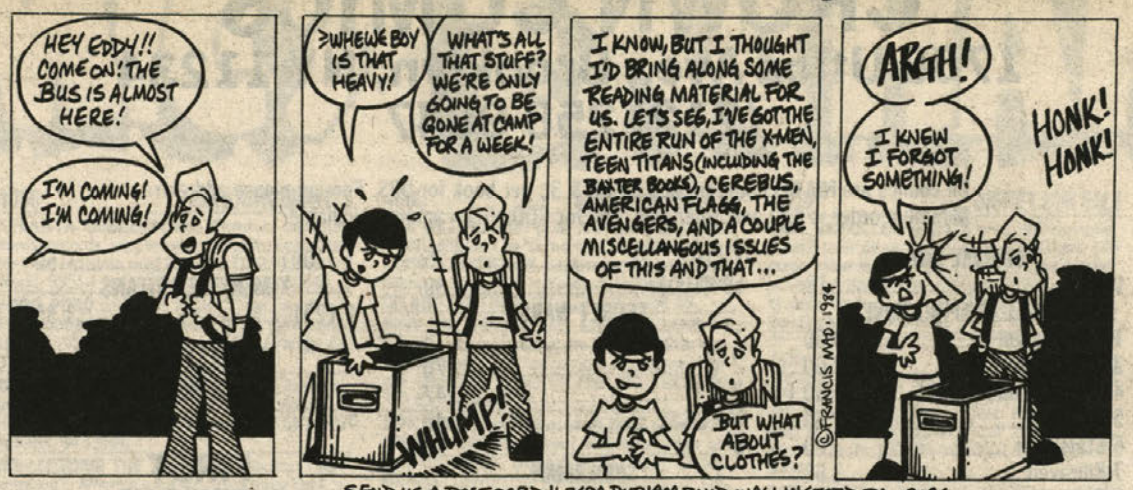
Mike Lanzalotti
1707 Gwinnet Court
Turnersville, N.J.

As a weekly reader of ***CBG*** and longtime comics fan it truly distresses me to see the state the world's once top comics company is now in. I'm speaking of course of Marvel and their seeming lack of readable product being put on the marketplace each month.

First it was the "Secret Wars."

(LETTERS, Page 10)

FREDDY AND EDDY by Francis Mao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I'M COMING! I'M COMING!
WHEW BOY IS THAT HEAVY!
WHAT'S ALL THAT STUFF? WE'RE ONLY GOING TO BE GONE AT CAMP FOR A WEEK!
WHUMP!
I KNOW, BUT I THOUGHT I'D BRING ALONG SOME READING MATERIAL FOR US. LETS SEE, I'VE GOT THE ENTIRE RUN OF THE X-MEN, TEEN TITANS (INCLUDING THE BAXTER BOOKS), CEREBUS, AMERICAN FLAGG, THE AVENGERS, AND A COUPLE MISCELLANEOUS ISSUES OF THIS AND THAT...
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G-VG 54.00
Donald Duck
108 F (f.c.) 240.00
147 VG-F 135.00
159 F-VF 177.00
189 F+ 160.00
282 F+ 82.00
300 VF-NM 130.00
422 F-VF 260.00
27 F+ 10.00
Famous Funnies
212 F-VF 75.00
Fantastic Four
1 VG 210.00
4 VG-F 112.00
5 holes punched o/w VG+ 22.00
8 holes punched o/w VG+ 12.00
9 holes punched o/w VG+ 12.00
Feature Funnies
3 G 15.00
The Flash
105 VG 100.00
The Human Torch
22 VG-F 63.00
31 F-VF 95.00
38 VF+ 90.00
Journey Into Mystery
7 F 33.00
11 G 13.00
12 VG-F 24.00
16 F+ 27.00
19 VG-F 24.00
20 VG 21.00
26 VF-F 14.00
31 F- 12.00
35 F-VF 14.00
Juke Box Comics
1 VF+ 64.00
King Comics
2 VG+ 135.00
2 VG+ 135.00
Marvel Mystery Comics
10 F-VF 470.00
80 F+ 95.00
82 VG+ 77.00
91 F- 95.00
Mickey Mouse
27 VG-F 100.00
More Fun Comics
105 pencil writing b.c. 48.00
Nickel Comics
1 VG 60.00
Peter Rabbit Comics
3 NM 80.00
Planet Comics
42 F-VF 42.00
44 VG-F 45.00
45 F-VF 124.00
Plastic Man
18 VG (Super Rpt.) 4.00
Police Comics
1 F- 2" tear b.c. 425.00
Prison Riot
1 VG 21.00
Richie Rich
5 VF 90.00
Shock Suspense Stories
1 slight water damage o/w F-VF 90.00
Showcase
19 scuffed (b.c.) 1½x4" 21.00
Smash Comics
22 F-VF 135.00
Space Detective
1 F-VF 225.00
Star Spangled Comics
11 VG-F 87.00
26 extra staples b.c. 43.00
Superman
22 VG 84.00
Tales of Suspense
39 VG+ 260.00
40 110.00
Tales to Astonish
27 G 64.00
Terry Toons
38 Scarce Rare VF-NM 250.00
Thunda
1 G+ 160.00
Uncle Scrooge
#495 (#3) F+ 80.00
U.S.A. Comics
2 F- 355.00
4 G+ 105.00
Walt Disney's Comics & Stories
3 G 80.00
5 G 70.00
6 VG 90.00
7 VG 105.00
10 VG-F 130.00
16 G-VG 60.00
19 F 80.00
22 F- 55.00
25 F-VF 75.00
26 F+ 75.00
29 VG-F 55.00
30 VG+ 50.00
32 VG-F double cover 465.00
33 F- 160.00
34 F-VF 190.00
36 VG- 70.00
V.3 N.12 VF+ 220.00
37 G+ 25.00
38 VG 20.00
41 VG+ 45.00
42 F-VF 90.00
42 VG 47.00
51 VG-F 45.00
52 VG 35.00
53 F 18.00
54 F+ 58.00
55 writing o/w VG 21.00
57 VG 35.00
58 G 18.00
59 VG+ 38.00
62 G-VG 22.00
63 G+ 20.00
66 VG+ 33.00
70 F- 41.00
V.6 N.11 VG 24.00
79 F-VF 42.00
81 F-VF 37.00
82 F- 25.00
84 VG 20.00
85 F+ 34.00
86 F 30.00
87 F 35.00
V.8 N.4 VF 45.00
89 F- 28.00
91 F+ 28.00
92 VG 16.00
93 F-VF 30.00
94 G-VG 12.00
96 F+ 28.00
V.9 N.1 VG 12.00
98 VG piece out of b.c. o/w VG 16.00
100 VG+ 20.00
101 F- 17.00
103 VG 13.00
106 VG-F 17.00
107 F- 17.00
109 VG+ 14.00
113 F-VF 10.00
114 F-VF 20.00
115 VG 7.00
116 VG-F 6.00
117 VG 10.00
118 F+ 7.50
119 F- 6.00
120 VF+ 11.00
122 VG+ 5.00
123 VG 5.00
124 F+ 16.00
125 F-VF 30.00
126 F-VF 20.00
128 F+ 16.00
130 F- 12.00
145 VG+ 8.00
148 F 9.00
150 F 9.00
157 F-VF 10.00
152 F+ 8.00
153 F+ 10.00
154 F+ 8.00
155 F+ 8.00
156 F-VF 11.00
157 F+ 10.00
160 —
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STYX COMIC SERVICE was the first major comic service to advertise in the fanzine media years ago. We built a loyal following and became the largest comic service of its kind up to 1981. During that year the disastrous postal strikes really put a kibosh on us. During the time since we've made innumerable changes and improvements to the comic service to make it even BETTER than it was! We're going strong, and we're looking towards the future!

What Services do we offer?
We supply a full line of comic books and comic-related publications to fans throughout the world. We also supply a few unrelated items such as Penthouse and Playboy, but we have kept those to a minimum, concentrating on items collectors are looking for.

Most importantly, all books are sold for 20% off cover price. That's right off the top!

How does the service work?:
We maintain a standing order for you. Each shipping period, we run an invoice against that standing order and your books are picked and packed automatically. The charges are added up and deducted from your account in which you maintain your funds. It's that simple, and yet there's lots more to it! Look at these features!:

1.) NO SEPARATE SECURITY DEPOSITS ARE REQUIRED. Every cent you deposit in your account goes towards buying comics and magazines.

2.) THERE ARE NO MINIMUM OR MAXIMUM ORDERS. Order one comic or one thousand comics . . . we'll get them to you just the same! In keeping with our policy of information, however, we do want to note that it's more economical the more titles you order. That's because postage for one comic and postage for ten comics are essentially the same. Postage goes by weight of the package, you know.

3.) YOU HAVE INSTANT CREDIT BASED ON YOUR DEPOSIT. AS each shipment is sent out to you you can monitor the level of your account and replenish it if necessary.

4.) IF YOU DON'T WISH TO BE BOTHERED WITH MAKING DEPOSITS, YOU CAN USE VISA. Our Visa system is excellent for a number of reasons:

a.)
We operate your account automatically and you NEVER have to worry about having sufficient funds to cover shipments.

b.)
U.S. AND FOREIGN CUSTOMERS TAKE NOTE: When you operate your account via VISA, it is done in CANADIAN DOLLARS at the CANADIAN COVER PRICES of the books. Often, with the rates of exchange fluctuating, this may mean EXTRA savings to you when you get your VISA billing!

c.)
VISA charges are done in $100 Canadian increments to minimize hassles and you receive your sales slip automatically when a charge is processed!

5.) WE'LL MATCH OUR SHIPPING CHARGES AGAINST ANYONE! Traditionally our postal charges have been low and this is maintained through operation of your account. We try to minimize the costs to give the most economical and effective service.

6.) WE CARRY AS COMPLETE A LINE OF GOODS AS POSSIBLE. Our selection has oft-times been imitated, but rarely equalled. Scan the publications list below. This will be updated from time to time to keep current with the newest releases. If a title doesn't appear on that list, then likely it's not of much interest! (Or it hasn't yet appeared. The list shows only CURRENT or CONFIRMED TITLES.)

7.) OUR BOOK-KEEPING IS ACCURATE AND WE MAINTAIN A COMPUTERIZED SYSTEM FOR YOU! On each and every invoice you see a statement which picks up the balance from the previous invoice. It also shows any deposits, adjustments, or changes which have taken place in your account since the last time you received goods. Everything is clear and concise, and it's in plain English to make it easy to understand!

8.) OUR SCHEDULE IS THE MOST EFFECTIVE! WE SHIP EVERY TWO WEEKS WITHOUT FAIL. That means that every new release we receive in each period is shipped out effectively and quickly. Everyone gets two-week service to minimize the time lag between release of a book and the time you get it!

9.) OUR SYSTEM IS FLEXIBLE. Order changing is a snap. Just drop us a note when you wish to make additions or deletions. We'll make them for you within a day or two of receiving your written notification, and the changes will take effect with your next order! It's that easy!

10.) OUR SYSTEM IS SIMPLE. There are no complex shipping plans or combinations to choose from and you're not rated according to the number of books you take each month, week, or whenever. Too much hassle!

11.) WE CARE FOR YOUR ORDER! Our desire is to get you your books in the best possible condition. Each shipment is carefully wrapped in plastic. Larger shipments are then placed in a specially designed mailing box, with ample packing and a protective bag over it. We are introducing the use of specially padded envelopes for the smaller shipments. This ensures arrival of your books in the best possible condition. That makes you happy and that makes us happy too!

12.) WE OFFER PHONE SERVICE! If you wish to avoid writing hassles, we'd be glad to hear from you in person! You can get in touch with us by phone at (204) 586-8547 24 hours a day Monday thru Friday! Make changes, ask questions, tell us your suggestions, or whatever. We wanna hear from you!

13.) WE OFFER BACK ISSUE SERVICE AT ECONOMICAL PRICES: We have 500,000 or more books to choose from which span the past 45 years. WE offer good quality, good selection, and reasonable price. Oftentimes we run specials just for comic service members! Try us with your want lists. We respond.

14.) OUR "BLANKET CATEGORIES" make ordering easy! A blanket category gives you the option of ordering, for example, "ALL MARVEL FIRST ISSUES". (See the publications list) That means that each and every first issue will be sent to you automatically! It's then easy to let us know if you wish to continue with the title, without missing an issue! And for ANNUALS the system is even better. If you choose, for example, "ALL DC ANNUALS", you'll get every one that comes out during the year! But even if you don't, our system will AUTOMATICALLY send you the annuals of the titles you collect to keep your sets complete! Can't be beat!

These are just a few of the features of our service. Read on!

WHAT BASIC COSTS ARE INVOLVED AGAIN?:
You pay only for your comics at a BIG 20% discount, postage, and a small service charge per. shipment. Scared? Don't be! The maximum service charge is 75¢ per. shipment, and we have recently refined the system to allow for a graduated service charge for small shipments. After all, it's not fair to have one comic costing a fortune! This allows smaller collectors to get the best service possible while keeping costs to a minimum!

WHAT EXTRAS DOES THE SERVICE OFFER?:
We've got plenty! Just look at these:

1.) WANT A PRICE GUIDE? OK.....we'll give you one. That's RIGHT! We said GIVE. OK.....what's the catch? The ony thing is that you have to be a member of the comic service for the year's period in which the guide comes out. *THERE ARE NO OTHER MINIMUM ORDERS TO QUALIFY FOR A GUIDE!* And what happens if you quit before the year is up? Well.....we've divided the cost of the guide into 12 equal parts. If you leave the service, your account will be charged for the cost remaining of the guide. It's that simple! The next guide comes out in the spring, so don't be left out!

2.) ARE YOU INTO PLASTIC BAGS? OK.....we experimented and found that sending books in individual bags is actually MORE dangerous than sending them without. There's greater tendency to damage that way. But we have them available, and they're top quality 2.5 mil ultra clear bags. Service members can get them for just $3.00 U.S./$4.00 Can. per. hundred!

3.) Once a month you'll get the newest issue of the STYX MAGAZINE. That's something that we just started which replaces the old newsletter. It's got previews, cover repros, information on the service and the world of comics, and (hopefully) contributions from service members.....all neatly fitted into a few pages. Good reading, and it's free!

4.) EACH MONTH we send out as many promotional flyers, information sheets, etc., as we can possibly get into your package. So every second package you'll be getting more than just your comics! You'll get the latest updates and info right from the publishers!

5.) MARVEL AGE and the NEW DC COMING ATTRACTIONS are supplied free each month to members with current accounts. That's right.....no cost! That's just a little extra that we give you!

WHAT CAN YOU EXPECT IN TERMS OF SERVICE AND CUSTOMER RELATIONS?:
The comic service is designed for people who are far from a local source of books. It is also useful to those who do not have the facilities to go hunting for books from place to place. It is welcomed as well by those fans who, although they have a local outlet, are disgruntled with the chores involved and the costs of buying off the rack.

We can solve your collecting problems. We cannot compete, however, in terms of speed with the local comic shops in your area. That's a drawback of dealing by long-distance and applies to any service. However, with our schedule, we feel that time will not be a major consideration.

We strive to give you satisfaction. However, we are human too and sometimes a mistake might accidentally pop up. In those cases (which are rare) we will promptly correct the problem to maximize your enjoyment of the comic service. We will always send exactly what your order entails. Incidentally, EVERY THREE MONTHS you will receive a computerized listing of your current standing order, so that you may make changes or adjustments if necessary.

Of course completeness is important. We strive NEVER to miss an issue. If such a case does arise, we will get the issue for you, no matter how long it takes, or we will credit your account the appropriate sum if you so desire. If you are happy with the service, then our job is accomplished.

We will always lend a friendly and outgoing ear to your concerns and suggestions, and welcome them to better the service for all members. That's because we consider the members of our service as "family" rather than just customers, and that extra touch goes a long way!

WHAT CAN YOU EXPECT IN TERMS OF YOUR RESPONSIBILITIES?:
Basically the only thing is to keep your account solvent. That's it. Unfortunately comic services as well as all businesses depend on cash input. Are you wondering what happens if your account goes "into the red"? We have a flexible credit plan based on your individual record with the service. We may ship your books despite the fact that your balance shows a sum owing, depending on how much it is and what your circumstances are. If we don't, however, a message to that effect is automatically printed on your invoice and we'll store the invoice until a new deposit arrives. This allows you the time and flexibility to plan your purchases. That's another example of just a little bit more service.

HERE'S HOW TO JOIN THE COMIC SERVICE:

1.) On the publications list appearing here, indicate the titles or categories you wish to have sent to you AUTOMATICALLY on your standing order. For example, if you buy one copy of each issue of Superman, place a "1" in the space beside that title. It's easy! There are no maximum or minimum number of copies you can select. Don't want to cut your fanzine up? Use a separate sheet and write clearly and legibly!

2.) ESTIMATE what your costs for a month of service might reasonably be. OK.....are you wondering how to do t. Simple. Use the cover prices of the comics to total up a close figure. It'll probably be close enough to include a postage and still leave you a bit of a balance. If you're American or Foreign, use the U.S. cover prices. (That's still 60¢ for a regular Marvel and 75¢ for a D.C. book, and of course extra for the specials, or whatever.) If you're Canadian, use the Canadian cover prices. (That's 75¢ for a Marvel and 95¢ for a D.C. plus more for the special goodies.)

3.) IF YOU SELECT TO USE VISA, skip this. MAKE PAYMENT WITH YOUR ORDER, ENCLOSE THE APPROPRIATE SUM IN CHEQUE OR MONEY ORDER FORM (RISKY TO SEND CASH IN THE MAIL), together with your publications list, and your name and address, and mail it to:

STYX COMIC SERVICE
P.O. BOX 3791, STATION B
WINNIPEG, MANITOBA CANADA R2W 3R6

4.) CREDIT CARD USERS: Enclose your card number, the expiry date of the card, and the name to be used AS IT APPEARS ON THE FRONT OF THE CARD, along with a note stating that permission is given to charge your VISA or MC account. Send this along with your publications list to the address above.

5.) WE WILL ACKNOWLEDGE YOUR MEMBERSHIP and service will begin with the next available shipment! It's that easy.

We've been through tough times and we've been through easy times and we've come a long way since the early days! We hope you'll be joining us to share the good things coming in the future!

SECTION 1: DC and MARVEL COMICS
- _____DC First Issues
- _____Marvel First Issues
- _____All DC Annuals
- _____All Marvel Annuals
- _____Action Comics
- _____All Star Squadron
- _____Alpha Flight
- _____Alien Legion***
- _____Atari Force
- _____Arak Son of Thunder
- _____Arion
- _____Avengers
- _____Batman
- _____Batman & The Outsiders
- _____Camelot 3000***
- _____Captain America
- _____Conan
- _____Coyote
- _____Crystar
- _____Daredevil
- _____Dazzler
- _____DC Comics Presents
- 1 ***DC Coming Attractions
- _____Defenders
- _____Detective Comics
- _____Dr. Strange
- _____Dr. Who
- _____Dreadstar***
- _____Fantastic Four
- _____Firestorm
- _____Flash
- _____Gemworld (maxi-series)
- _____G.I. Combat
- _____G.I. Joe
- _____Green Lantern
- _____Hulk
- _____Infinity Inc.***
- _____Iron Man
- _____J'emn Son of Saturn
- _____Jonah Hex
- _____Justice League
- _____King Conan
- _____Kull

LEGION OF SUPER HEROES HIGH QUALITY***
- _____Legion of Super Heroes
- _____Machine Man
- 1 Marvel Age (supplied FREE to all members in good standing!)
- _____Marvel Fanfare***
- _____Marvel Superheroes: The Secret Wars (mini-series)
- _____Marvel Tales
- _____Marvel Team-Up
- _____The Thing
- _____Micronauts (New Series)
- _____Moon Knight (New Series)
- _____New Mutants
- _____New Gods***
- _____Omega Men***
- _____New Talent Showcase
- _____Powerman/Iron Fist
- _____Indiana Jones
- _____Red Sonja
- _____Quest Probe
- _____Rom
- _____Sgt. Rock
- _____Spectacular Spiderman
- _____Spiderman
- _____Starriors (Mini Series)
- _____Star Trek
- _____Star Wars
- _____Sun Devils***
- _____Sub-Mariner
- _____Super Powers (Mini Series)
- _____Superman
- _____Swamp Thing
- _____TEEN TITANS HIGH QUALITY***
- _____Teen Titans
- _____Thor
- _____Transformer
- _____Vigilante***
- _____Warlord
- _____West Coast Avengers
- _____What If?
- _____Kitty & Wolverine (Mini Series)
- _____Wonder Woman
- _____WONDER WOMAN HIGH QUALITY***
- _____World's Finest Comics
- _____X-Men

SECTION 2: ARCHIE / RED CIRCLE COMICS
- _____DC Graphic Novels
- _____Marvel Graphic Novels
- _____All DC Mini-Series
- _____All Marvel Mini-Series
- _____Archie/Red Circle First Issues
- _____Archie Giant Series Magazine
- _____Archie
- _____Archie and Me
- _____Archie at Riverdale High
- _____Archie's Pals 'n' Gals
- _____Archie's T.V. Laughout
- _____Betty and Me
- _____Betty and Veronica
- _____Blue Ribbon Comics (Red Circle)
- _____Everything's Archie
- _____The Fly (Red Circle)
- _____Jughead
- _____Katy Keene (New Series)
- _____Laugh
- _____Life With Archie
- _____Man-Tech Robot Warriors (Red Circle)
- _____Mighty Crusaders (Red Circle)
- _____Pep
- _____Shield (Red Circle)
- _____Thunder Bunny (Red Circle)

SECTION 3: SPECIALITY AND DIRECT SALE PUBLISHERS
(Note: almost ALL the items listed in this section are DIRECT SALE ONLY and so we will dispense with the asterisks for them!)
- _____All Eclipse First Issues
- _____All First First Issues
- _____All Pacific First Issues
- _____All Capital First Issues
- _____All Americomics First Issues
- _____Crossfire (Eclipse)
- _____Cap'n. Quick (Eclipse)
- _____Mr. X (Vortex)
- _____Elementals (Comico)
- _____Jerry Igers Famous Features (Pacific)
- _____Star Reach Classics (Eclipse)
- _____Echo of Future Past (Pacific)
- _____Elric (Pacific)
- _____Groo (Pacific)
- _____Alien Worlds (Pacific)
- _____Berni Wrightson (Pacific)
- _____Aztec Ace (Eclipse)
- _____DNA Agents (Eclipse)
- _____Pacific Presents (Pacific)
- _____Ms. Mystic (Pacific)
- _____Silver Heels (Pacific)
- _____Starslayer (First)
- _____First Folio (Pacific)
- _____Somerset Holmes (Pacific)
- _____Destroyer Duck (Eclipse)
- _____Vanguard (Pacific)
- _____Nexus (Capital)
- _____Badger (Capital)
- _____Sabre (Eclipse)
- _____Scorpio Rose (Eclipse)
- _____Ms. Tree (Eclipse)
- _____Twisted Tales (Pacific)
- _____Ravens & Rainbows (Pacific)
- _____Americomics (Americomics)
- _____Vanity (Pacific)
- _____Whisper (Capital)
- _____Black Diamond (Americomics)
- _____Capt. Paragon (Americomics)
- _____Evangeline (Comico)
- _____Mage (Comico)
- _____Sun Runner (Pacific)
- _____AZ (Comico)
- _____Comico Primer (Comico)
- _____Grendel (Comico)
- _____Evangeline (Comico)
- _____Mage (Comico)
- _____Skrog (Comico)
- _____Mars (First)
- _____Thunder Agents (Galaxy)
- _____Zot (Eclipse)
- _____Starmasters (Americomics)
- _____American Flagg (First)
- _____E-Man (First)
- _____Ion Sable (First)
- _____Warp (First)
- _____Grimjack (First)

SECTION 4: CHARLTON COMICS
- _____All Charlton First Issues
- _____Attack
- _____Battlefield Action
- _____Beyond the Grave
- _____Fightin' Army
- _____Fightin' Navy
- _____Fightin' Marines
- _____Ghost Manor
- _____Ghostly Haunts
- _____Ghostly Tales
- _____Haunted (Baron Weirwulf)
- _____Scary Tales
- _____War (World at...)

SECTION 5: BRITISH / EAGLE COMICS
- _____Judge Dredd***
- _____Nemesis***
- _____Robohunter***
- _____Warrior Magazine

SECTION 6: COMIC DIGESTS
- _____All DC Digests
- _____All Archie Digests
- _____Archie Where R.U.? Digest
- _____Archie Comics Digest
- _____Best of DC Digest
- _____Archie Double Digest
- _____Betty/Veronica Comic Digest
- _____Jokebook Comics Digest
- _____Jughead Jones Digest
- _____Jughead With Archie Digest
- _____Laugh Comics Digest
- _____Little Archie Digest

SECTION 7: ALTERNATIVE COMICS, FANZINES, AND MAGAZINES
- _____Amazing Stories (sf)
- _____Amazing Heroes (Fantagraphics)
- _____Analog (sf)
- _____Cerebus the Aardvark (Aardvark-Vanaheim)
- _____Cinefantastique (film)
- _____Cinefex (film)
- _____Cinemagic (film...Starlog)
- _____Comic Reader
- _____Comics Collector (Krause)
- _____Comics Interview (Fictioneer)
- _____Comics Journal (Fantagraphics)
- _____Distant Soil (Warp)
- _____D'Arc Tangent (Ffantasy Ffactory)
- _____Don Rosa's Comics (Fantagraphics)
- _____Eclipse Monthly
- _____Elfquest (Warp)
- _____Epic Magazine (Marvel)
- _____Fangoria (Starlog)
- _____Fantastic Films (Film)
- _____First Kingdom (Plant)
- _____Heavy Metal
- _____Heavy Metal Specials
- _____Isaac Asimov (sf)
- _____Journey (Aardvark-Vanaheim)
- _____Love and Rockets (Fantagraphics)
- _____Mad
- _____Mad Specials
- _____Marvel Comics Index Series (Pacific)
- _____Marvel Super Special (Marvel)
- _____National Lampoon
- _____National Lampoon Specials
- _____Neil the Horse (Aardvark-Vanaheim)
- _____Nemo (Fantagrahics)
- _____Normal-Man (Aardvark-Vanaheim)
- _____Omni
- _____Omni Specials
- _____Prevue Magazine (Supergraphics)
- _____Savage Sword of Conan (Marvel)
- _____Spirit Color Comic (Kitchen Sink/Capital)
- _____Starlog Magazine
- _____Steve Canyon (Kitchen Sink)
- _____Swords of Cerebus (Aardvark-Vanaheim)
- _____Vortex (Vortex pubs)
- _____Will Eisner Quarterly (Kitchen Sink)

STYX COMIC SERVICE

P.O. Box 3791 Station B
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Ph. (204) 586-8547

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Interbank # _____ (Mastercard only.)

Signature _____ Date _____

LETTERS
(From Page 8)

Big changes planned they say. Now, as we all have figured out from reading the regular books of the characters involve, few will be delivered. Even the new look Spider-Man has already been junked, before he got the costume in the first place I might add. I for one do not believe the suit will be back, after all they don't make underoos in that style, do they? It's hard to believe that the same man who turned the She-Hulk into a believable character is responsible for this crap. By the way, I do not believe the letters in *Marvel Age* #20, there surely aren't that many people with lobotomies in this world.

Now Marvel is asking us to swallow a *Dazzler* graphic novel. Say what? And they're even letting Frank Springer draw it. I sure hope he oil paints it. Yeccch. For $5 a pop surely they could have gotten Mike Golden or Bob McLeod to draw this thing. The next thing they'll be offering us is a *Cryster-Transformers-U.S. 1* 12-issue limited series or something like that.

The recent decision by DC to terminate joint products with Marvel also saddens me. It seems as if Marvel is being permeated by a real "holier-than-thou" attitude these days. That's too bad. It's really getting in the way of their creativity, driving their best talent away, leaving Marvel with a bunch or washed-up leftovers like Denny O'Neil cluttering the staff.

Mediocrity. It's not much fun. Watch it Marvel, or you'll soon have a whole line of *Marvel Fanfares* coming out each month.

Paul Schaeffer
Comic Readers of Ontario
1095 Woodbine Ave.
Sudbury, Ont. P3A 1L8
The Comic Readers of Ontario (CROO) was formed recently in response to the stunning (not to mention disgusting) results from the 1983 Eagle Awards. Our group has been formed for the express purpose of giving out comics awards to deserving parties other than Howard Chaykin and *American Flagg* (though he and his title will still be eligible in each category, of course).

This week the members of CROO voted in 15 categories, some of which are similar to those in the Eagle Awards, with others that are unique to the CROO Awards. Here, then, are the results:

- Favorite Comic: **Cerebus**
- Favorite Writer: Dave Sim (**Cerebus**)
- Favorite Artist: Bill Sienkiewicz
- Favorite Cover (tie): **Thor** #340 and **Ronin** #5
- Favorite New Title: **Grimjack**
- Favorite Team: New Mutants
- Favorite Lead Character: Cerebus
- Favorite Supporting Character: Raul (**American Flagg!**)
- Favorite Villain: The Master (**Alpha Flight**)
- Most Worthy of Own Title: Wolverine
- Favorite Inker: Klaus Janson
- Biggest Ego (tie): Neal Adams and George Perez
- Biggest Let-Down: **Secret Wars**
- Most Underrated Comic: **Nexus**
- Most Overrated Comic (tie): **Legion of Super-Heroes** and **Infinity, Inc.**

Only comics published over the past 12 months were eligible for the awards. CROO plans to make this an annual event and we also plan to invite all comics readers living in Ontario to vote in next year's CROO awards, whether or not they are members. At this time, we believe the categories will be the same, so all eligible voters should keep this in mind.

In the meantime, if any Ontario comics fans would like further information about CROO (or a free copy of our newsletter, *CROO Cuts*, they should send a self-addressed, stamped envelope to the above address. (Sorry, CROO is restricted to Ontario residents at this time — no Americans, please.)

[One thing missing from your account is how many voted. It could be any number from one up.

Also, having observed this sort of thing over the years, we would advise you to drop the negative awards. This is the sort of thing which can prove embarrassing in later years, when something you have sneered at proves merely to have been over your head. It also avoids the embarrassment to the poll organizer of having his favorite artist voted worst artist.]

Dennis W. Bann
96 Sycamore Rd.
Jersey City, N.J. 07305

Could you please let me know if there is a Lone Ranger or Superman fan club I could join?

[There have been such clubs in the past, but we're not aware of any at the moment. Keep an eye on our monthly fan-club listing for news of clubs forming, though.]

Russell Maheras

Judging by your answer to Neal Adams' letter in ***CBG*** for June 22, you seemed to miss his point about state sales tax completely.

For a comic-book company to claim that it had bought *all* rights ("physical" and "reproduction") from various artists in years past, they *should* have been paying state tax on those purchased "physical" rights.

Well, the comics companies to my knowledge have never paid tax on any purchased artwork.

Thus, we have three possibilities here:

(1) The companies lied to state tax agencies about exactly what rights were purchased from the artist, with the intent to defraud (i.e., tax evasion), and then to *keep* the artwork.

(2) The companies, by *not* paying state tax for "physical" rights to the artwork, are indirectly admitting that they, in fact, do not own such rights and never have.

(3) The companies never really understood all the angles of the copyright laws until recently and have, by their own ignorance, placed themselves in a legal dilemma.

If challenged in court, it seems likely to me that the following would occur:

(A) They would pay the back taxes owed the state and keep the artwork for resale, etc.

(B) The companies would divide the artwork (when possible) among the various artists in as fair a manner as possible, conceding the alleged "physical" rights ownership.

From where I sit, the law seems quite clear. Naturally, though, this issue will never reach the courts.

Why?

The money an artist would stand to gain reselling any artwork received through a lawsuit would be dwarfed by the legal costs involved. Even if the judge were to rule that the company involved must pay both parties' legal costs, what comic-book artist could "up-front" the legal outlays in the first place?

I guess the whole issue boils down to pure speculation.

Did I detect a slight writer and/or editor bias in your answer to Adams? Tch! Tch!

[We understood Neal Adams point; you seem to have missed ours. When we respond to a letter which raises new topics from one point of view, we often suggest another point of view. There are many reasons for that — including the aim of keeping our letter-column interesting.

*Our response involved a question we have still not had answered: Whether the change in laws in the past 20 years make the situation now different from the situation two decades ago. Now, the only ways a creator can lose copyright are to publish without a copyright statement or to sign away creator's rights in a "work for hire" situation. In that latter situation, **all** rights go to the employer.*

We assume that that would also apply to the physical artwork, in the case of drawings. And we wonder whether an exemption to sales tax under the circumstances might be provided by the national copyright law.

It seems to us that the NCS or CAPS or even a new organization of artists who used to work for newsstand publishers and no longer do could file a class-action suit without prohibitively high expenditures on the part of individual creators.

*Dick Giordano told us in San Diego of DC's efforts to see to it that **all** remaining art is returned to artists — and of his belief that all comics publishers should join in the effort. (DC has even put original art of the late Ed Wheelan into the custody of the Museum of Cartoon Art until his estate can be located.)]*

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THE LAW is a ASS

by Robert M. Ingersoll

WHITING

"Bylaw; n: a law, ordinance, or regulation made by a public or private corporation or an association or unincorporated society for the regulation of its own local or internal affairs and its dealings with others or for the government of its members." — *Webster's Third New International Dictionary of the English Language Unabriged* (1976 edition).

Well, that's how my dictionary defines "Bylaw." It's not exactly the law as in an act of Congress, but, like a statute, a bylaw is a rule created by a body for the government of its membership. That makes a bylaw close enough for me to talk about it in my column. (And, seeing as how I'm the judge for is and isn't legal *vis a vis* is it proper material for my column, who am I to argue with me?)

So why am I so concerned with the question of, is a bylaw proper column material? Simple, now that it is, I get to talk all about *Justice League of America Annual* #2.

I figure by now everyone out there has read *JLA Annual* #2, except, maybe, Tony Isabella, who's still a month behind on his reading because of his wedding and honeymoon. But in case there's anyone out there who hasn't, go read it! I'll stop writing long enough for you to read it, so you'll know what I'm talking about.

Finished? Good. This is the biggie we've been waiting for, the issue where the old JLA disbands and is replaced by the new, remodeled, vibrant X-Men — excuse me — JLA. (I, mean we've got an African, an American, a Puerto Rican, and a gypsy who look to be mid-20s, early-20s, 19, and 14 respectively. Some of them even seem to have mutant powers. So much for new, remodeled, and vibrant. Anyone want to try for old, recycled, and repetitive?)

Now, exactly how did it come to pass that the old JLA disbanded? Well, it seems that under its UN charter, Aquaman has the authority to disband them. (Incidently, when did the JLA get chartered under the UN? I've read the JLA charter. (No, really, I have. I'll tell you how in a minute.) It doesn't say anything about being a UN organization.) How did Aquaman get that power?

It seems that as "one of the seven original members of the League" and "the only one here" at the UN meeting Aquaman called, he has the authority to disband the League. I had a little trouble accepting that proposition.

First, Aquaman wasn't the only "original member" to be present. As the panel on Page 7 which preceded Zatanna's explanation of the bylaws clearly showed, J'onn J'onzz, the Martian Manhunter, was present. Long-time readers like myself will remember tha J'onn was one of the seven original members. The newer readers will simply have to take my word for it. So why wasn't J'onn given a say as one of the original members?

I don't know. The story didn't say. That is a hole left unfilled. Perhaps the answer is because J'onn, up until Page 10, had become an honorary member on leave of absence, so wasn't entitled to vote. That's a good explanation, one Gerry Conway could have used, if he had bothered to think of the problem. Gerry didn't bother with thought or explanation.

OK, so let's say Aquaman was the only original member there. (Actually, let's not say that. Where were the other members? *JLA* #231 shows that Superman, Wonder Woman, and Flash were on Earth-2 during the Earth-Mars war. But *JLA Annual* #2 says that a full week passes between the end of said war and Aquaman's meeting. Hadn't these three gotten back yet? They must not have, or else why did they boycott the Aquaman meeting? (Incidently, Gerry, *JLA Annual* #2 said Flash was on leave of absence during the Earth-Mars war. He looked pretty active in *JLA* #231.) In the same way, Green Lantern was saving Omnicron Ceti IV during the Earth-Mars war, according to *JLA* #231. It didn't take him a week to accomplish that task. He did it in *Green Lantern* #179 with enough time to return to Earth right after The Demolition Team trashed Ferris Aircraft. Maybe GL had resigned his commission by the time of the meeting. Again, I don't know and Gerry didn't say. Of the original seven members, definitely one, Batman, who has quit the JLA, was not available for the Aquaman meeting. No explanation for the others' absence was ever given. Maybe they can use Steve Martin's excuse: "I forgot.")

OK, Aquaman was the only original member present. And he voted to disband, I think, primarily, because he was bummed out that his wife had left him. (Incidentally, I know that Aquaman and Mera had had their problems, but when did they become so bad that Mera had to leave as unloved and useless? It would have been nice if a far-sighted writer had choosen to show us a few instances of this, so that it didn't seem so much like what it was, an artificial plot device which violated past characterization and continuity used only to advance the plot.) Where did Aquaman get the authority to disband the League alone? From the charter, right?

Wrong! I've read the charter, remember. Back in the mid-seventies DC published a house fanzine called *Amazing World of DC Comics*, or *AWODCC*, as it was known to its friends. Issue 14 of *AWODCC* was the "All About the Justice League of America Issue." Among other important information about the League, it included excerpts from — you guessed, it the charter.

The charter reads, and I quote, "The *Justice League* organization may be disbanded by a unanimous vote of all active members." Two words from said charter spring out and grab me: "unanimous" and "all." As a trained lawyer, my keenly honed mind immediately perceived the proper interpretation of those legal terms, an interpretation which might have escaped layman Gerry Conway. The charter provision means that *all* of the active members get a vote, and they *all* have to vote to disband. It also means that *one* original

(LAW, Page 16)

ROBERT M. INGERSOLL is an attorney with the Public Defender's office in Cleveland, Ohio. He also is a comics fan and collector. In "The Law Is A Ass," he combines his career and his hobby to look at how legal matters are handled in comic books.

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These must be regarded as the ultimate "perfect" dozen radio offers. Each premium reflects **the actual locale and/or characters** of the programs so loved and remembered by the kids of the 1930s-50s. It's nice to display and own a Superman Secret Compartment Ring, for example, but to have a Kellogg's of Battle Creek Map showing Superman's origin flight from the Planet Krypton-! Actual locales . . . program characters come to life . . . the maps and cardboard assemblies that reflected actual serial exploits of a favorite hero! Arguably, then, here are the top dozen radio premiums from episodic radio of old. But there's more . . . It would be enough of a task just to find each of these programs in **ANY** condition (the SHADOW kit might well be uniquely rare, for example!), but to have each premium complete, as issued, untouched and uncirculated, totally unoxidized, mint, in the original mailer just as it was shipped out in 1931 or 1947 - the challenge requires LOTS of money and luck, a full time 15 year effort, an adult lifetime IMMERSED in nostalgia. Still, luck remains the big factor in finding examples of these timeless treasures. How many TARZAN GIFT STATUETTE sets can there be, complete, even with the extra Tarzan, the Tarzan paint set and brush, color instruction folder beautiful enough to frame, Jungleland Offer, all in the original Fould's Noodles mailing boxes exactly as sent, right down to the interior packing cardboard?! Here is the big dozen, for the first time - sold in perfect, complete, and original condition!

Date	Show	Sponsor	Premium	Product(s)	Price
1931	The Shadow	D. H. & L. Co.	The Shadow Map Kit	Perfect-O-Lite	Call
1933	Tarzan	Fould's	Tarzan Gift Statuettes	Fould's Noodles	Call
1934	Buck Rogers	R. B. Davis	Buck Rogers Solar System Map	Cocomalt	$600
1935	Amos n Andy	Pepsodent	Funny Map Kit of Weber City **with letter & orig. env.**	Pepsodent	$50
1930	Amos n Andy	Pepsodent	Cardboard Stand-Up Set #1	Pepsodent	$150
1936	R.O.A.	Ov. Food Prod.	Radio Orphan Annie Souvenir Map	Ovaltine	$75
1936	Jack Armstrong	Gen. Mills	Chart Game "Adv. of Dragon Talisman"	Wheaties	Call
1937	Mickey Mouse	NBC/Bread Co.S	Globetrotters Map Kit (includes a full set of stamps)	Mother's Bread	$650
1936	OG, Son of Fire	Libby, Macn.	OG, Son of Fire Statuette	Libby's	$90
1942	Capt. Midnight	Ov. Foods	Captain Midnight Sec. Squad. Map	Ovaltine	**
1945	Hop Harrigan	Post/G.F.	Hop Harrigan Rescue/Paraplane Kit	Post Cereals	$450
1948	Lone Ranger	Gen. Mills	Lone Ranger Frontier Town Sections	Cheerios	Call
1948	Lone Ranger	Gen. Mills	Complete Set of Cereal box Units	Cheerios	set
1947	Green Hornet	Gen. Mills	Green Hornet Model Cities Streets	Kix, etc.	$650+
1950	Sgt. Preston	Quaker Oats	Sgt. Preston Yukon Trail Display	Puffed Wheat/Rice	Call

I've included a thirteenth item in the group, the 1936 OG, SON OF FIRE statue, which obviously cannot be considered one of the top dozen premiums due to the relative obscurity of the once-famous serial. It is included because a proof mint Og statue in the original mailing tube from the radio program must be considered a maximum rarity.

The 1942 CAPT. MIDNIGHT SECRET SQUADRON KIT with decoder and manual containing map of his SS bases, is probably the most sought-after Midnight premium of the manual sets. I am going to include it with a complete run of the PROOF MINT ORPHAN ANNIE DECODERS AND MANUALS, THE FINEST SUCH SET KNOWN, THE ARCHIVES COPIES OF THE MAN WHO PRODUCED THEM FOR THE ROBBINS CO. & OVALTINE FOOD PRODUCTS' AGENCIES IN THE 30s & 40s - AS A UNIQUE SET, IN THE ORIGINAL ENVELOPES WITH ONOXIDIZED DECODERS **WHICH MUST BE SEEN TO BE BELIEVED** - the set: $2,250.

*The proof of the '36 King of Maps - the Jack Armstrong Chart Game "Adventures with the Dragon Talisman, has been framed in "tiger stripe wood" with huge brass-bound corners, shadow boxed under glass in a costly, custom-made, light yellow shantung matted bas' relief enclosure, into which a proof talisman has been recessed. Then a museum "portrait light" has been affixed to the display so that in a darkened room the light illuminates the fabulous talisman by spotlight effect, bathing the chart of Jack's Adventures in an eery golden glow!

Those of us who worked so hard to talk Mom into buying the cereal trays needed to make a Model City street recall vividly how we "played Green Hornet" or "Cars" with the model buildings from the small packages, razoring a storage shed and building a "Black Beauty" cardboard car. But unlike the Frontier Town these buildings are not marked with any Green Hornet i.d. so many collectors are unaware of the premiums. Green Hornet offered this in print, f.y.i., inside front cover of GREEN HORNET #36, "Be sure to get my Model City". This is the hardest to find of the cardboard locale items because of its' self-destructing nature. The tiny tray boxes became the buildings!

SCARCE TREASURES FROM A TO Z

A is for Animal Comics, April-May 1947 in Mint and loaded with Kelly's fabulous POGO - Uncle Wiggily and more - a superb treasure - $49.

B is for BUGS BUNNY, a beautiful set of 40s mini-comics in unread Mint - a file copy set complete with galley of print ad as retained by an agency! Complete - $48.

C is for CAPT. MIDNIGHT, his most sought after BLB: the Rayboy cover art depicts the '41 Captain radioing the Secret Squadron - this is first, rarest BLB and Mint file copy - $29.

D is for DON WINSLOW, and a complete set of the ultra rare and nostalgic "battleship pictures from Kellogg's of Battle Creek" and the Don Winslow Squadron of Peace, fiercely patriotic radio club of 1939, whose motto was a lighthearted DEATH TO SPIES! This is the complete set of six cardboard warship pics in color - $35.

E is for ERROL FLYNN "& From adventure's Golden Age - its' most exciting tale": very scarce original 2 foot window card depicts the original Hollywood swordsman kissing Maureen O'Hara's brains out in tittilating color! "Away All Flags" - a beauty, for - $39.

F is for FLASH GORDON and a nice condition FLASH GORDON & THE PERILS OF MONGO only - $19!

G is for GREEN HORNET FIGHTS CRIME #34 and a beautiful Harvey radio serial comic in Near Mint evoking the era of chapter plays and episodic radio - great cover! - $49.

H HOPALONG CASSIDY'S best lookin' badge - the silver 6-pointed star with face, Mint and on original, illustrated Bar - 20 Ranch display card - H is for Hoppy and it's - $28.

I is for IS THIS TOMORROW? the famous 40s anti-commie tract - a beautiful Mint file copy version of the "no price in circle" type only - $52.

J is for JACK ARMSTRONG THE ALL AMERICAN BOY, and a Mint 1937 torpedo flash, in the best possible condition for this rare radio premium - $20.

K is for KOMICS — & a complete, Mint set of MOVIE KOMICS ANIMATED FILMS from 1947: the set is all Lone Ranger in individual, illustrated boxes, inside a display box with Tracy, Annie, other characters on the outer box. Hard to find set - $57.

L is for LOONEY TUNES, MERRIE MELLODIES, and two nice funny animal comics from the Post-War 40s, getting tough to find in decent shape - a $9 value for - $4!

M is for MANHUNT OF MYSTERY ISLAND - the excellent condition, original 1945 cliffhanger from good ole Republic. Get all 15 chapters for $175 and a Mint condition original color lobby card depicting Roy Barcroft and "Chapter One!"

N is for NEW FUNNIES ultra rare subscription premium set: a Mid-40s comic portrait of ANDY PANDA in original mailer and the comic book with the illustrated full page offer - Pair - $69.

O is for Old Dark House movies on video - spectacular collection - call your wants!

P is for PIRATES OF THE HIGH SEAS complete 1950 Buster Crabbe serial, with orig. lobby card - $129.

Q is for QUAKER OATS original cereal box from Mid-30s with uncut adventure-type premiums - $11.

R is for ROY ROGERS original Big Little Book artwork for sale - call!
S stands for THE SHADOW VOL. 5 #11 pristine Mint file copy ca. 1946 is particularly desirable because of the great cover featuring Shadow looking down at a billboard for "The Shadow's Great Case!" - $67.
T as in TOM MIX LUMINOUS TIGER'S EYE RING, unused uncirculated proof in original box! - $125.
U for UNDERSEA KINGDOM the state of the art deco chapter play of 1936! - $129.
V is for VICTORY IN THE AIR! Scarce mint Superman airplane premium model "Warhawk" - Mint - $29.
W is for WALT DISNEY COMICS & STORIES - the first Uncle Scrooge appearance! 98 - $75 VFN!
X is for Transcription . . . (HUH?) Yep - in the old days we abbreviated the word as x-scription in radio. I have the following **original** Superman x-scriptions: 12-14-44, 12-28-44, 12-21-44 and 1-10-45 - bargain priced as a super rare lot! CALL.
Y is for YESTERYEAR - what is your favorite, best-remembered nostalgia year? Let me create a wall of goodies for you from your very good year, be it 1925, 1933, 1947, or 1950. Call for details.
Z is for Zorro - all Zorro serials $175 each - ZORRO PINBACK from TV show - choice - $10.

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Nothing is more disirable in collecting today than the ultra rare toy guns of the top comic book characters. Here is a Near Mint-Mint collection of the top guns from the big guns of the comics: SUPERMAN! CAPTAIN MARVEL (yes, the Big Red Cheese **did** offer a toy gun in the 40s!), FLASH GORDON AND BUCK ROGERS! THE LONE RANGER and RADIO ORPHAN ANNIE! ROY ROGERS AND GENE AUTRY! TOM MIX AND GANG BUSTERS! Here they are offered for the first time as a group: **SUPERMAN 1940 KRYPTO RAY GUN,** with film inside, and the mechanism will still pull the film loop, (this is the version with Superman on the side of the gun) **THE** Superman collectible, complete with boxed film set and rare cardboard instructions in which "Superman explains the intricate processes by which his Krypto Ray Gun organizes and presents evidence in his never ending fight against crime. UNKNOWN TO CRIMINALS I AM CONSTANTLY GATHERING EVIDENCE OF THEIR ACTIVITIES: THESE ARE STORED IN THE PICTURIZING CHAMBER OF MY KRYPTO RAY. THIS IS WHAT HAPPENS INSIDE WHEN I PRESS THE CONTACT LEVER. KRYPTO BEAMS ARE SUPPLIED BY THE KRYPTO GENERATOR AND ARE FUSED WITH RADIO ACTIVE IMPULSES BROADCAST BY THE PLANET KRYPTON!" and on and on in great detail. It says THIS IS THE OFFICIAL DAISY SUPERMAN KRYPTO RAYGUN WHICH IS MADE OF "KRYPTONITE", THE AMAZING METALLIC SUBSTANCE FOUND ONLY ON THE PLANET KRYPTON - BIRTHPLACE OF SUPERMAN!" A major find. Call.
This is the ultra rare **Captain Marvel Ray Gun,** complete, working, Mint and with several strips of films that go in it including rare comic strips like FLASH GORDON (his origin story) and FELIX *THE CAT. This was put out in 1946, and to my knowledge is the* ONLY example of a Capt. Marvel gun. I have sold the Capt. Marvel strip to another collector but for a fee he might consider having a film lab run off a copy of the strip for whoever buys this gun. Call. I *am selling a Mint pair of the two most beautiful space guns related* to hero characters - the **BUCK ROGERS LIQUID HELIUM WATER PISTOL,** red and yellow version, as offered by Cream of Wheat in 1936, and the famous **ATOMIC DISINTEGRATOR** not a Flash Gordon item but generally regarded as a FLASH GORDON RAY GUN by both the kids who played with it and today's collectors because of the design. They are the perfect toy ray guns for display and have become impossible to find in this condition. Call. The Buck Rogers pistol with its' lighting bolt graphics and the baroque ornateness of the Atomic Disintegrator make these very satisfying to own and display. **FLASH GORDON'S 1935 RADIO REPEATER** is so well known a description is superfluous. A mint file copy in the original box, the last one from the so-called Marx warehouse find of recent years. The art deco ray gun supreme! Call.
THE LONE RANGER six guns, ultra rare in original deluxe holsters and with **COMPLETE** SET OF THE SILVER BULLETS! Overall grade - VG or Fine - $475. The nicest LR gun set. **RADIO ORPHAN ANNIE** unmarked black and silver water pistol - 1930s prize - as shown in several collectible publications - $25.
MINT CAP GUNS, ornate and beautiful, unusued condition: ROY ROGERS - $55, GENE AUTRY - $75 (this is the very hard to find orange handled version)
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LAW
(From Page 12)

member, say Aquaman, *cannot* by himself vote to disband the League over the objection of any active member. Seeing as how Firestorm at least, and presumably several others of the active membership, like everyone else, was opposed to disbanding, the vote couldn't have gone as it did. It violated the charter.

What does that mean? It means that *JLA Annual* #2 never really happened. The League didn't really disband. Good! Now maybe we can dump those new rejects from the Teenage Mutant Ninja Syndrome.

What? You say *JLA Annual* #2 really did happen? It couldn't have happened. The JLA charter specifically forbids it. The only way that it could have happened is if the charter was amended to provide that any of the original members can unilaterally disband the League over the objections of the active membership. (Are you *sure* it happened? *Nuts!*)

Can the charter be amended? Yes. The charter found in *AWODCC* #14 specifically states: "All amendments to the charter and bylaws shall be put in effect by a two-thirds vote of total active membership." That means that two-thirds of the active members had to agree that any one of the original members could disband the League over the objection of the remaining members.

I doubt that anyone would have voted for such an amendment. That would be like two-thirds of the 50 states voting to amend the Constitution so that any of the original 13 colonies could disband the United States. It's an illogical provision, which would never exist.

"So other than that, Mrs. Lincoln, how did you like the play?" I didn't. I thought *JLA Annual* #2 was incredibly stupid. We're supposed to believe that the JLA was underpowered during the Earth-Mars war because of uncommitted members, so has recruited new committed members, to guarantee that it will never be underpowered again. With those four new members, it's *still* underpowered.

Let's take them one by one. Vibe: He can create vibratory patterns which knock people down. Whoopee! Let's give him the benefit of the doubt and say he can also knock a building down with his power. (He can't.) Is it more powerful than Red Tornado's tornado-force winds, or Superman's super-breath? No. Moreover, he's untrained, so his effectiveness is suspect.

Gypsy: She blends into the background, so can't be seen. So can Flash or Superman, when they're vibrating. So anything she can do, they can do better. (GL can become invisible, too, so he duplicates and betters this power. I'll bet he could make a vibration, if he wanted to.)

Steel: He's strong, resilient and can see in the dark, but I'll bet Superman could take him out with one punch. Green Lantern can duplicate all his powers, too. I'll wager Wonder Woman is more useful than he is.

Vixen: She's the only new member whose powers might be useful. It depends on what animals her ju-ju totem gives her the powers of. She still can't beat Superman and Green Lantern.

In other words, the new JLA traded power for commitment. Now it has a core of committed members who can do what the old members did, but not as well. That's a great way to solve the problem of being underpowered.

Next we have the recruitment techniques. Vixen climbs in and says, "I have powers, take me." They do. Steel walks in and says, "I have powers and a HQ, take me." They do. Vibe breakdances

(LAW, Page 18)

Atlanta Fantasy Fair Executive Director Lamar Waldron.

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LAW

(From Page 16)

in and says, "I got powers, chu take me." They do. (Vibe has the worst accent in comics yet. There is an indication, however, that his accent is faked. Let's hope so and hope it's dropped faster than I wish the new members were dropped.) Finally, Gypsy breaks in (to steal). She doesn't say anything, except to tell a lie. The JLA hasn't taken her as a member. Yet. They will.

Attention, JLA: I understand there's this mailman named Willie Lumpkin, who wants to become a member of a superhero group. He doesn't have a super-power, exactly, but he does wiggle his ears pretty good. I think he'd be perfect.

OK, so maybe I'm being hard on the new kids. I haven't seen then in action yet. Maybe they'll grow on me, and I'll like them later.

Maybe. But I doubt it. They may grow on me, but so does poison ivy rash.

DC Managing Editor Tom Condon, Editorial Coordinator Pat Bastienne, and Publicity and Special Events Manager Peggy May, at the Atlanta Fantasy Fair.

*Aardvark-Vanaheim artists Dave Sim (left) and Gerhard, who produce **Cerebus**. Bob Burden, creator of **Flaming Carrot**, is in the background.*

SF writers Lynn Abbey and Robert Asprin at the Atlanta Fantasy Fair. Asprin edits the "Thieves' World" series of anthologies and wrote the "Myth Adventures" novels now being published in comic-book form by WaRP Graphics.

*Sarah Oates attended the Atlanta Fantasy Fair to get information for an article on comics she is writing for **The Wall Street Journal**.*

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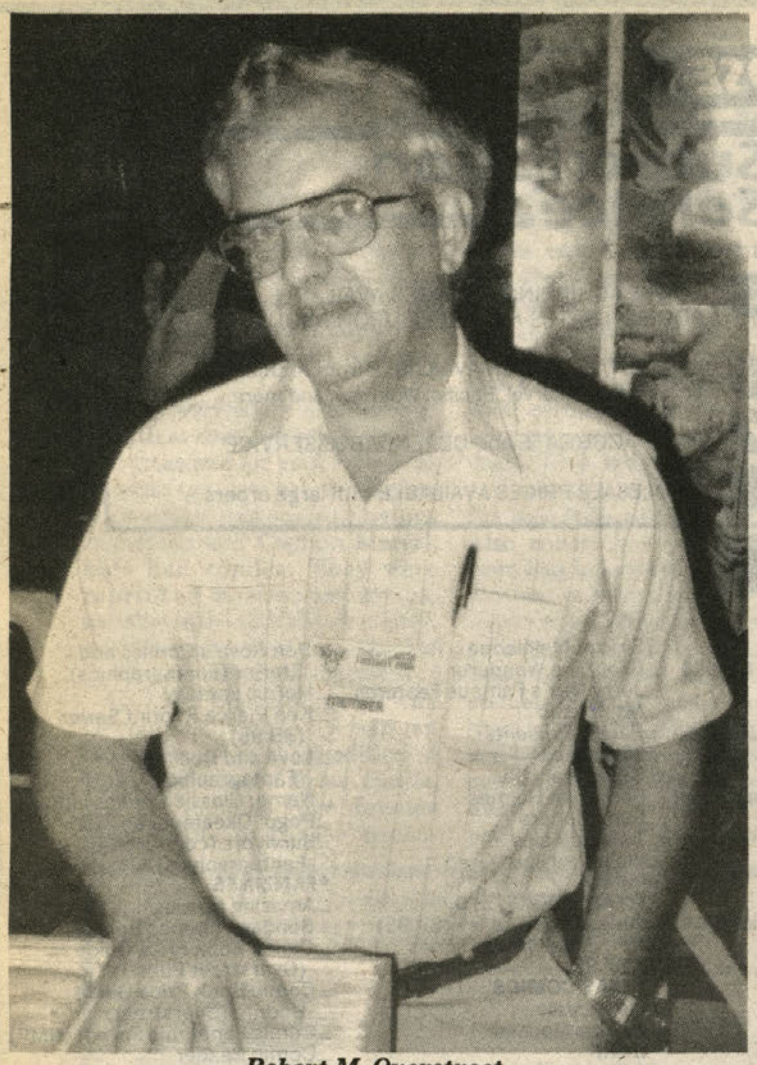
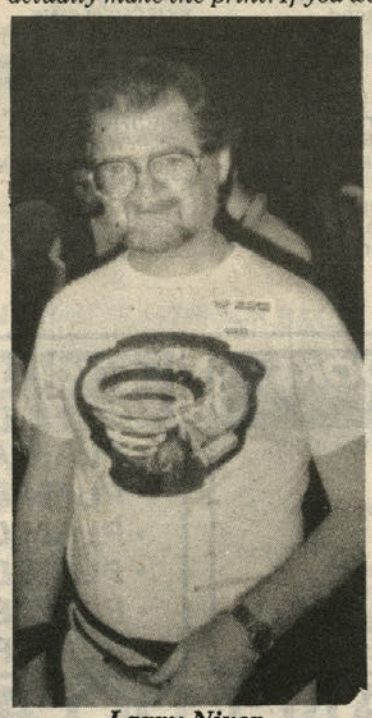


Robert M. Overstreet
The Comic Book Price Guide

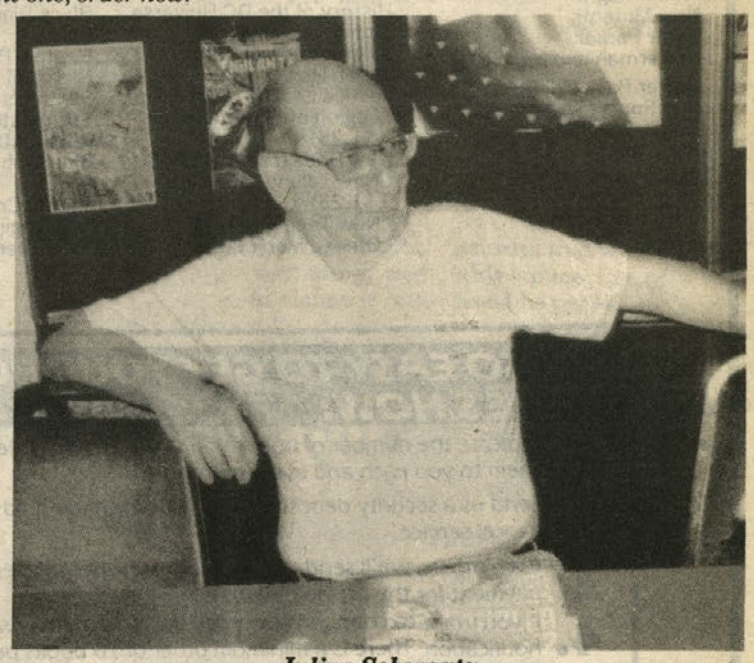
SF writers C.J. Cherryh and Robert Bloch autograph books at the Atlanta Fantasy Fair.

*This Will Elder parody of a Norman Rockwell painting is available as a print from Stabur Graphics — that is, it **will** be available if enough advance orders are received. The picture originally was painted for the never-published third issue of **Trump** and ran in full color only once, very small, in a **Playboy** article on Harvey Kurtzman. The image size of the print is 15x19" and each of the 500 copies will be signed in pencil by Elder. Cost is $38, including postage and handling, from Stabur Graphics Inc., 23301 Meadow Park, Detroit, Mich. 48239. **Editors' note:** This notice is being run for purely selfish reasons; we want to buy one of these prints to hang in our living room — it's great to watch people do double takes when they actually **look** at what seems at first glance to be a sweet, syrupy scene — and, frankly, we're afraid that Stabur won't get enough orders to make it worthwhile to actually make the print. If you want one, order now.*

*The staff of **Comics Interview**, Bill Chadwick (left), David Anthony Kraft, and Lesley Benjamin, at the Atlanta Fantasy Fair.*



Larry Niven
SF writer



Julius Schwartz
Editor, "Action," "Superman," "DC Comics Presents"

*Laurie Sutton and Jo Duffy at Marvel's table at the Atlanta Fantasy Fair. Jo Duffy writes **Star Wars** and Ann Nocenti edits it — **not** the other way around, as erroneously stated in a caption in **CBG** #559 (Aug. 3, 1984).*

Gerry Giovinco
Comico

***American Flagg!** creator Howard Chaykin with his colorist (and wife) Leslie Zahler, at the Atlanta Fantasy Fair.*

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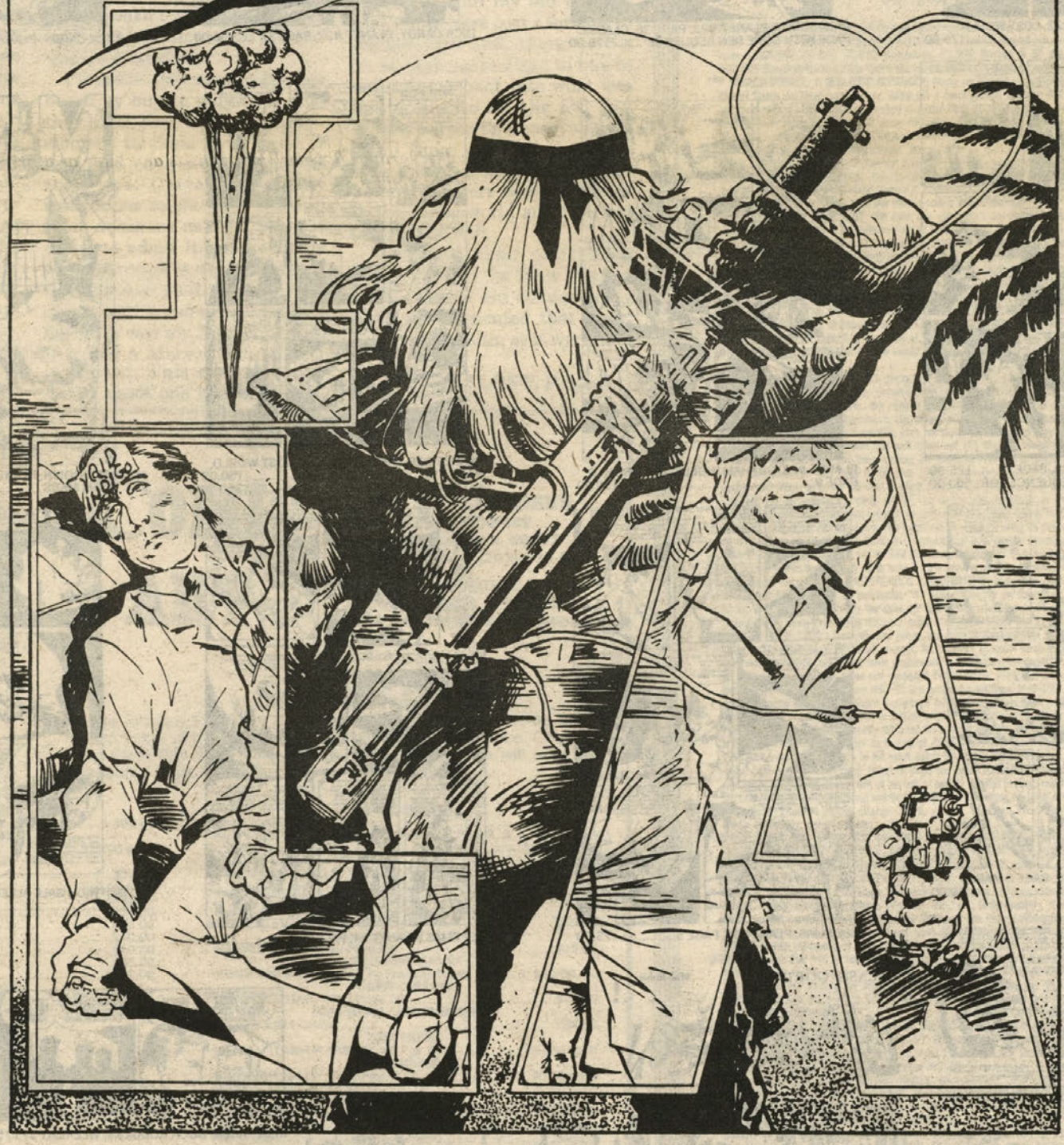

Recommended for mature readers. **First issue on sale in October**

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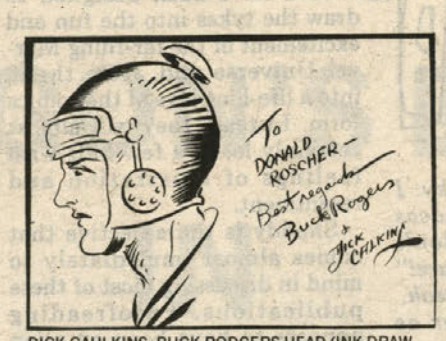

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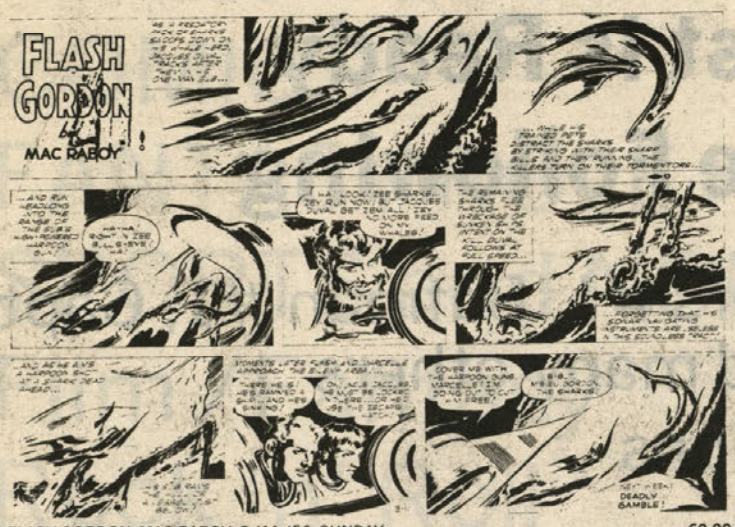

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I was leaning against the bar in a speakeasy — excuse me, a tavern on West Market Street, waiting for Barb to finish some shopping, when a girl got up from the table where she had been sitting with three other pople and came over to me. She was young, blonde, and pony-tailed.

"Aren't you Tony Isabella?" she asked.

I nodded a yes.

"Maybe you can help my friends and me.

"We were walking through Riverdale Park when this big machine appeared and whisked us away to another planet. All these strange costumed characters were beating up on each other. We just tried to stay out of their way until it was over, hoping something would eventually whisk us back home. But we ended up here.

"I don't think we're in Riverdale any more, Tony!"

I told her they weren't, but that maybe things weren't as bad as they seemed. Did she and her friends gain any new powers while they were on that alien world?

"Not really. I mean, Archie is a lot better at math now, and Ronnie can change the color of her nail polish by pressing down on her nose, and Juggie can always find good pizza, but that's it."

What about her?

"I wasn't even that lucky. I just keep coming up with ideas for X-Men spin-offs. I don't even know who the X-Men are!"

Poor kid. What a lousy break.

She got the same power as Chris Claremont.

I run a newsstand.

* * *

Cosmic Comics just received its first shipment of *Secret Wars* merchandise and, to be blunt, we were not impressed. The items in this particular display were all produced by Marvel Books. Geared toward the younger readers, these books could and should have been designed to draw the tykes into the fun and excitement of the far-flung Marvel Universe and, from there, into a life-long love of the comics form. Instead, they will almost certainly leave a few kids with feelings of frustration and resentment.

Shoddy is the adjective that comes almost immediately to mind in discussing most of these publications. Proofreading appears to have been an alien concept here. Whenever the slightest editorial care could have corrected some error, that care was nowhere in evidence. Excuse me if I rant. Our children deserve better. Let's look at some of the specific problems with these books.

The worst offenders are *Stamp Fun with Spider-Man* ($1.49) and *Marvel Super Heroes Secret Wars Stamp Fun Book* ($1.49). The first problem is that the title pages on the two books have been switched around. So the sticker that's supposed to go on the title page of either book cannot be found in the book at hand. Several other stickers are also switched between the two books. Some others are not in either book. Yet others are mislabeled. Your average kid, who does take pride in doing things right, is going to be shook up when he realizes that it is impossible to match the sticker to the correct page here. Reed Richards couldn't do it!

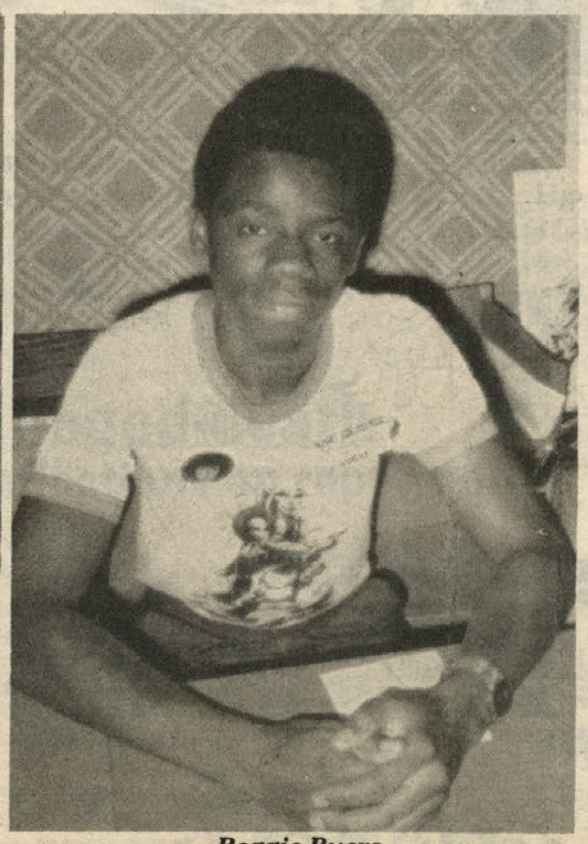
The major problems with the two Secret Wars coloring activity books included with this display are all centered on the cover art for said items. *The Crime of Centuries* (99¢) shows Magneto on the cover in battle with Spider-Man and Wolverine. Inside, you'll find Kang doing the dirty deeds. The mistake is reversed and then compounded on the cover of *Escape from Doom* (99¢). We see Kang in battle with Captain America and Iron man, standing in for Magneto, who appears inside the book. Worse, the same cover shows a battle between Spider-Man and Doctor Octopus, neither of whom are anywhere inside said book. More carelessness, more damage done to whatever trust the young reader might have put in Marvel Comics. (However, on the plus side, both books contain some pretty nice posters which are themselves worth the 99¢ cover price.)

There are also two "sticker adventures" books in this display dump, *The Secret of Spider-Man's Shield* and *The Tower of Doom* (99¢ each). While they don't have any of the glaring errors we've been discussing above, they're not very interesting either. Again, the kids deserve better. But I can't come down too hard on Marvel for a problem common to the entire children's books market.

A problem not shared by the two remaining books in the Secret Wars merchandising package, two "big looker" storybooks. The Fantastic Four star in *The Island of Danger* ($1.50) and Spider-Man in *The Big Top Mystery* ($1.50). David Anthony Kraft is the author of both books and he's done a top job of simplifying the super-heroes for a younger audience — without

(NEWSSTAND, Page 26)

Mike Grell
"Jon Sable, Freelance"



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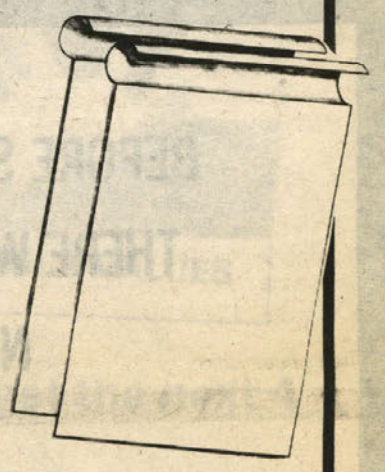

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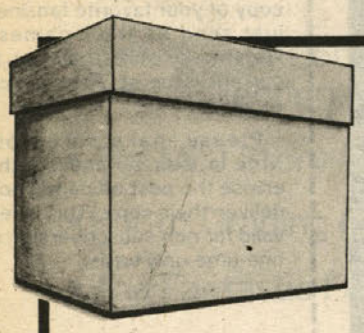

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NEWSSTAND
(From Page 24)

either writing down to that audience or violating the characters themselves. I can see a kid getting into these books and, as he or she gets older, "growing" into the regular Marvel Comics line. And that's something the folks at Marvel Books should be keeping in mind with every single item they produce.

Moving on to some other items of interest:

• *Ellery Queen's Mystery Magazine* ($1.75) for September has the latest in ***CBG*** contributor Ron Goulart's Hollywood ad man series, a short EC-ish tale called "Alas, My Love." There's also a plug for Don McGregor's second Nathaniel Dusk series, coming from DC Comics later this year, and the news that The Mysterious Press will begin republishing all of Peter O'Donnell's Modesty Blaise books, either in hardcover or paperback. Good news on both counts.

• There's a new zine out for paperback book collectors. *Paperback Forum* #1 ($3) is gang-edited by Barry Kaplan, Jonathan White, and William O'Connel. *PF* is an interesting little journal, but I suggest you take a look at it before shelling out the rather stiff cover price.

• The ninth issue of Harvey Pekar's wonderfully unique *American Splendor* ($2.75) has just been published and, as ever, I recommend it highly. Pekar is an original. As he says in one of his tales, "I don't write the regular kind of comic book." That's damn sure. There's a great deal of visual variety to this comic as well. Ten different artists. Artistic high-points are the cover painting by Sean Carroll and interior contributions by Robert Crumb (his first brushwork, believe it or not), Gary Dumm, and Val Mayerik. Buy it now. I'm beginning to sound like a raving fan-boy.

• If you're a Dave (Rocketeer) Stevens fan, you'll want to take a look at his cover painting for *Time Machine 4: Sail With Pirates* (Bantam; $1.95), a "choose-your-own-adventure" style book packaged by Byron Preiss. It's written by Jim Gasperini with interior artwork by John Pierard and Alex Nino. Good stuff.

"And Odin wonders why I prefer to stay on Earth!"

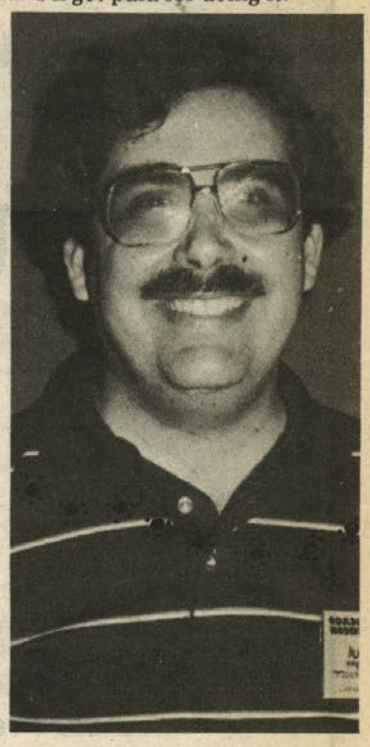
• Science-fiction (and related) magazines did quite well in the 1984 "Fiction 50," a ranking of the top short-story markets as determined by the staff of *Writer's Digest* (August; $2). Top honors went to *Redbook*, but "our" magazines finished as follows: *Amazing Science Fiction Stories* (4th), *Isaac Asimov's Science Fiction Magazine* (10th), *Analog* (12th), *Omni* (16th), *Magazine of Fantasy and Science Fiction* (22nd), *Rod Serling's The Twilight Zone Magazine* (29th), *Pulpsmith* (30th), *The Horror Show* (41st), *Pandora* (45th), and *Fantasy Book* (47th). That's fully 20% of said list, which was compiled on the basis of manuscripts bought, minimum-maximum rates, payment schedules, and other factors. A truly astounding showing. (This same issue of *WD* also features a mini-interview with *Starlog* Managing Editor David McDonnell on what that mag is looking for in the way of submissions.)

• The July-August ish of *Different Worlds* ($3) has a nice bonus for its readers who play the Superworld, Champions, or Villains & Vigilantes role-playing games — a new adventure for those games by Steve Perrin. it's called "The Star-Devourer" and it features illustrations by Steve Purcell. A few short reviews of other super-heroic adventures are also scattered throughout the mag.

• Finally, Ray Bradbury writes a guest column for the new *Video Review* (August; $1.95). The piece, "Video Versus Books," is an optimistic essay on what Bradbury feels is and must be the future of television. Hope he's right, but I have a feeling we're gonna see more of the same old same old.

• Which may or may not be what you'll get in the next thrilling installment of *this* column. I'm all caught up on the alpine piles of magazines that started stacking up while I was off getting married and the like, so I've got a bit of breathing room now. Whatever I end up doing, you can be sure of one thing:

I'll get paid for doing it.



TONY ISABELLA is the owner-operator of Cosmic Comics in downtown Cleveland, Ohio. He is also a freelance mercenary who writes children's books under an assumed na— No, wait a minute, Jon, I'm just kidding, just . . . ***budda budda budda!***

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Other Voices

I'm not quite sure why, but I'm not going to do an installment of the Reader's Guide to Pre-Code Horror this time, even though one's about due. Instead, I'll be looking at some other obscure publishers, far more recent ones. Not exactly full-scale comic book publishers, but something more than self-published fanzines.

I don't really have a good name for them, collectively. They don't really seem to have a name for themselves. Some people call them mini-comics, but not all of them are actually miniature. Others call them "alternative publishers", but to me at least that conjures up the drugs-and-revolution of the undergrounds. They aren't exactly fanzines, nor quite prozines either.

The specific publishers I'm interested in are Micro-Comics, Jabberwocky Graphix, and Phantasy Press — oh, and maybe Pastime Productions, though they really *are* mostly underground and are definitely not minis. I'm ignoring Clay Geerdes for one arbitrary and very simple reason: I really, really *hate* his coinage "newave," and refuse to read anything, anywhere, under any circumstances that's *called* "newave." I wouldn't read "New Wave" SF back in the Sixties, either — until they dropped that stupid name and just treated it as speculative fiction — and contracting it into one abominable word only makes it worse. (New Wave music, I have to admit, I often like — but I won't *buy* any, I'll only listen to it on the radio, if it's *called* "new wave.")

My objection to the term is partly because it should have two W's, just as "hitchhiker" has two H's. (Yes, it *does*, and if you thought otherwise you were wrong.) It's partly because it smacks repulsively of enforced faddishness and the tyranny of the avant-garde — it's good because it's new, not because it's good. And how can you call something "new wave" when the next wave arrives? You're going to need a new name.

Anyway, so much for "newave" comics; I won't read 'em until the name is publicly abandoned. I don't care if they contain the best stuff ever put in comics format, which, from the ads I've seen, they might.

Now, as for the stuff I *will* read and discuss, let me try and explain what this nameless category is.

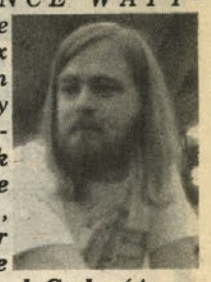
These publishers are all largely run by a single individual, more for fun than anything else; said individual is editor and publisher and usually contributes some of the writing and art. However, he (there are no females running such publishers, to the best of my knowledge) is not the *only* writer and/or artist, so it's not quite self-publishing. Artists and writers are widely recruited, and the idea is not to put out something just for the sake of seeing it in print, but to try and produce worthwhile comics — that, to me, makes them something more than fanzines. The overall quality is generally pretty high.

"Semi-pro stripzines" or "semi-pro comics" might do for a name.

Now, probably most of you have been ignoring these fine people, despite various ads appearing in the fan press. You might want to reconsider. These things are fun!

Let's look at our first mini-publisher — Micro-Comics, edited by Paul Curtis, of honored family. There are upwards of a hundred of these things now, all still available, all still in print, at the ridiculously low price of three for a quarter.

Yes, folks, cheap entertainment does still exist!



LAWRENCE WATT-EVANS is the author of six science-fiction and fantasy novels, including ***The Book of Silence*** *(Del Rey, December 1983) and* ***The Chromosomal Code*** *(Avon, May 1984). He is a comics collector, specializing in EC and pre-Code horror titles.*

I have just about all of them — a couple more may have been completed since I got 'em — and I had a grand time reading them. They're 2¾" by 3½", and have eight pages — some with a fold-out spread. You can read a micro-comic in about 15 seconds, generally — but it's hard to read just one. They're like potato chips — you tend to just keep picking them up and reading them until you either run out or get sick. At least, I do.

When you buy your three, they'll arrive in a cute little packet held closed with Scotch tape (or something very like it — don't sue me, 3M!); the packets are on colored paper, but the micros themselves are all black and white. If you buy enough of them, they come in, honest to the gods, a slipcase, so there isn't a major storage problem. You can buy all of Series 1 — numbers 1 through 36 — for $3, or all of Series 2 — 37 through 72 — for $3. If you decide to try just three for a quarter, enclose a stamp; I think (but am not sure) that Paul will spring for the postage if you buy an entire series.

The address, before I forget, is Paul Curtis, RD #2, Saegertown, Pa. 16433.

Now, as for what's *in* the little

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(From Page 30)

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Swamp Thing (1st, 2 ea.) 9, 10, 12, 15-17, 19, 22 .20; 11, 13 (10 ea.) .15
Tales of Suspense (4 ea.) 54, 57 (3 ea., VG) .60; 59 (2 ea., VG) .40; 60 (2 ea., VG) .30; 70, 71, 77, 80, 81, 82, 84 (10 ea.) .20; 72-76, 78, 79, 83, 85, 87-89, 93-95 .30
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Tales To Astonish (2nd) 1 (20 ea.), 2 (5 ea.) .10
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Tarzan (Marvel) 1 (21 ea.), 2 (15 ea.), 5 (19 ea.) 14, 16 (10 ea.), Ann. 2 (14 ea.) .10; 3, 4, 6-8, 10, 12, 15, 17-24, 28, 29, Ann. 3 (2-6 ea.) .15
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WEIRD SCIENCE

The complete 22-issue run of **WEIRD SCIENCE** features the artwork of Wally Wood, Joe Orlando, Al Williamson (some with Frazetta), editor/scripter Al Feldstein. Some of the stories are **EC** adaptations of work by Ray Bradbury. When **WEIRD SCIENCE** was cancelled, **EC** continued publishing science fiction in the comic **WEIRD SCIENCE-FANTASY** (later titled **INCREDIBLE SCIENCE FICTION**).
Four volumes in slipcase, ppd: $85.
(SUBSCRIPTION PRICE: $70.)

WEIRD FANTASY

Companion set to the **COMPLETE WEIRD SCIENCE,** this Feldstein-edited title also ran 22 issues and features the same line-up of artists (and adds Severin and Elder) and Bradbury adaptations. It was also discontinued by **EC** and once again the thread was picked up in the title **WEIRD SCIENCE-FANTASY.**
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WEIRD SCIENCE-FANTASY

EC's final sf title, it featured work by the cream of **EC**'s artists of the fantastic, including Wally Wood, Al Williamson, Joe Orlando, and adding Bernie Krigstein and Jack Davis. It's first issue was numbered 23, which continues the numbering from the two cancelled comics **WEIRD SCIENCE** and **WEIRD FANTASY** (both of which expired with #22). This comic was renamed **INCREDIBLE SCIENCE FICTION** with #30. The final issue was #33, ending an eleven issue run.
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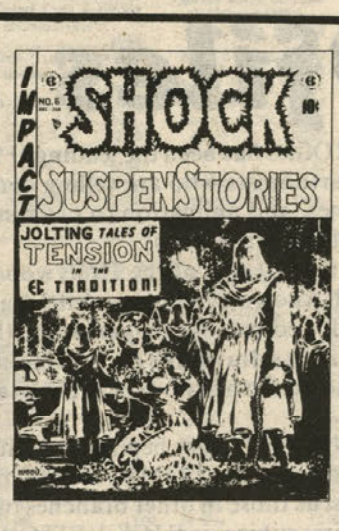

These eighteen comics contain stories which range from the twist-ending short story to *film noir*-like thrillers to socially relevant pieces which are, in the words of critic Bhob Stewart, a "head-on collision with the real issues of American life." Among the artists represented here are Wally Wood, Joe Orlando, Jack Davis, George Evans and Reed Crandall.
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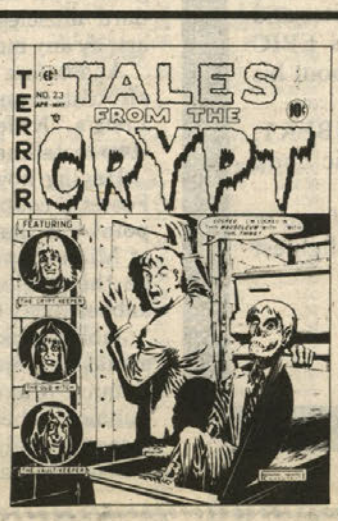

One of three horror titles published by **EC** (another one, **VAULT OF HORROR,** is now available in this series, see right. The third, **HAUNT OF FEAR,** is yet to be published), this Feldstein-edited comic featured artwork by many **EC** favorites including Feldstein, Jack Davis, "Ghastly" Graham Ingels, Johnny Craig and (in later issues) Bernie Krigstein. Originally titled **CRYPT OF TERROR,** it was renamed **TALES FROM THE CRYPT,** and ran 30 issues.
Five volumes in slipcase, ppd $100.
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THE VAULT OF HORROR

Another in the trio of **EC**'s horror titles, the 29-issue run of **VAULT** was edited by Johnny Craig, who not only did practically every "Vault Keeper" story but *all* the covers! Once again, **EC**'s staple horror artists appear here, including Al Feldstein, Jack Davis, Graham Ingels and eventually Bernie Krigstein.
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This Kurtzman-edited comic features work by him and other action-oriented comic **EC** artists; Jack Davis, John Severin (or the Severin-Bill Elder team) and Wally Wood. Sprinkled throughout are Kurtzman's special Civil War stories, like all his **EC** war work historical accuracy is a hallmark.
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RAYGUNS

(From Page 28)

suckers, I can put that in one word: everything. There are super-heroes, horror, westerns, detectives, soap operas, and just plain weird stuff, by dozens of different writers and artists. Some are really fine, and do things you wouldn't think possible in a crummy little eight-page doodad; others are, frankly, pretty awful. Most fall somewhere in between. Curtis himself produced several issues, which are generally above average; also notable are Brian Pearce, Charles A. Wagner (doing much the same sort of material as he's done for ***CBG***), Ken Mills, Rick Martinec, Randy Carpenter and Matt Feazell, Randy Maxson, and Brad W. Foster (of whom more later). I know I'm forgetting a couple of good ones, but finding any specific issue in this great heap I have here is more trouble than it's worth.

Most of the best stories are the humorous ones; eight pages really aren't enough for a serious tale to develop. The dreariest tend to be the straight super-hero stories, and my usual reaction to them was to wonder why anybody bothered writing them. I suppose the perpetrators are so in love with super-heroes that they couldn't imagine anything better.

Some of the parodies, however, are wonderfully sly. I think my absolute favorite is "Death Called Collect," by J. Michael Long (#59, Series 2), but there are several nice ones. "Googly Zero Five, Secret Clown," comes to mind, with its weird mix of surrealism and spy spoof — there are a couple of those, by Paul Curtis. "Milk Crazed Zombies," by Jeff Stenberg, is another goodie (#51). These, and most of the other really successful ones, take familiar themes and warp them into irreality.

Generally, the art is, shall we say, serviceable. Some is stylish — Brian Pearce, for example, has a fine distinctive drawing style that's right at home in such titles as "Sepulcher of Sox" — but most isn't too impressive. The most outstanding art is in #A5, Brad Foster's "Day in the Life of Nathaniel Potter (Cartoon Character At Large)" — which is also one of the best-written. Brad is up for a "best fan artist" Hugo — we're talkin' good stuff here. Not the standard muscles-and-mayhem fan art, by any means.

And before moving on, I really should mention J. Michael Long's "Killer Bunnies" series (two installments so far).

Having now mentioned Brad Foster a couple of times, let me point out that he's just visiting at Micro-Comics; he happens to be the publisher and editor at Jabberwocky Graphix.

Jabberwocky is intended to be a classier outfit than Micro-Comics. Micros are pure entertainment, cheap; Jab's output is closer to being Real Art. The house specialty is "good girl art," available in two continuing series, *Fever Pitch* (large-size, published at long and erratic intervals) and *Goodies* ("The Little Book of Naughty Bits," 5½"x4¼", bi-monthly — they're up to #13), and in various one-shots such as *Rude Toons* and *Overly-Busty Nekkid Amazon Space Bimbos* #1. It's not outright porno (except maybe *Rude Toons*, which is sold out), but if *Goodies*, say, were a movie, it'd be a "hard R," I'd say. Storylines are skimpy to non-existent; the point here isn't continuity, it's appealing pictures and amusement.

I suppose it's also all horribly sexist, but what the heck. Males like stuff like this. At least Foster keeps it all friendly and good-natured; you won't find any sadism or algolagnia here. It's just good-natured naughtiness, funny and sexy.

Contributors include John Howard, Par Holman, R.C. Harvey, Brad Foster, and lots of others.

Besides the girlie stuff, Jabberwocky does lots of other things; there are gag zines like *The American Apathist*, art zines like *Inmyrrdanwood*, and all sorts of odd things. There are strange artistic collaborations. There are college humor collections. Formats vary; where every Micro-Comic is the same size, Jabberwocky's output ranges from *Works in Progress* at 2¾"x4¼" to full-sized 8½"x11" items (some issues of *Fever Pitch*, for example). Prices range from 40¢ to $4 — no three-for-a-quarter stuff here. But then, it's better printing, better paper, and usually (but not always) better art. The stories aren't usually as good, though. But then, Jabberwocky is more interested in the art than the story; it's a matter of editorial emphasis.

If you think you might be interested in seeing what Jabberwocky Graphix has to offer — and it's a pretty wide variety — send an SASE to 4109 Pleasant Run, Irving, Texas 75062 and ask for the catalog. Large SASE, please.

Oh, yes, there's even some *color* used at Jabberwocky! On covers, anyway.

Next up, let's take a look at Phantasy Press, the brainchild of Bob Conway, at 265 S. Harlan, Lakewood, Colo. 80226. In some ways, Phantasy falls between the cheap entertainment of Micro-Comics and the arty approach of Jabberwocky Graphix. Its standard size is 3¼"x5½", but some are smaller — in fact, *Aliens*, by Jacques Boivin, is 32 pages, but a mere 2"x2¾", the smallest page size I've seen yet. Printing is pretty good; most of the 'zines have color covers and are on good paper, though not as lushly produced as Jabberwocky's stuff.

As for what's in them, as with the others, there's a wide vari-

(RAYGUNS, Page 34)

CARTOONIST PROfiles

For the past 15 years, CARTOONIST PROfiles has been the leading U.S. magazine featuring interviews and stories in which cartoonists who are selling comic strips to syndicates, gag cartoons to the top magazines, and animation to prominent studios, tell in their own words how they became selling cartoonists.

Over the years, Editor Jud Hurd has worked at one of the Hollywood animation studios, drawn editorial cartoons for a well-known syndicate, written and drawn a syndicated strip "Just Hurd in Hollywood", edited the magazine of the National Cartoonists Society, and for the past 23 years has drawn the daily "Health Capsules" cartoon for the largest U.S. newspaper syndicate. So he knows what he's talking about in all these areas.

Now, in the September issue, CARTOONIST PROfiles begins an exciting series in which newer, younger artists who have made it in the COMIC BOOK field will tell about the ups-and-downs in their careers, just as those in other branches of cartooning have been doing for the past 15 years. Our first subject is RICK VEITCH, writer and artist for Marvel Graphic Novels, writer and artist for stories in Marvel's EPIC magazine, etc., who tells in his own words, with appropriate illustrations, about his career.

And, for upcoming issues, we will be conferring with the famed JOE KUBERT, about future story subjects who are particularly articulate about their comic book work.

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#5 NM-M 3.50
#4 NM 4.00
#4 Mint 5.25
#4 VF 3.00
#2 NM 4.00
#2 Fine 2.40
#1 NM-M 7.50
#1 Fine 3.00
UNCANNY TALES
#9 VG 7.50
UNCLE CHARLIE'S FABLES
#3 VF 7.00
#4 VG 3.00
UNCLE $CROOGE
GOLD KEY
#142 Mint 3.00
#139 Ns. M 2.00
#139 NM 2.00
#138 Ns. M 3.00
#127 Good ..... .50
#115 VG 1.25
#110 NM 4.00
#107 NM 4.00
#103 Fine 2.00
#94 Ns. M 6.50
#82 Ns. M 8.00
#81 VG 2.00
#81 VF 4.50
#76 Ns. M 8.00
#75 Ns. M 8.00
#74 Ns. M 8.00
#72 Ns. M 11.75
#69 VF-NM 12.50
#68 VF 10.50
#68 NM-M 16.00
#68 Mint 17.50
#67 Ns. M 11.75
#66 Mint 17.50
#65 NM-M 16.00
#64 Fine 7.00
#63 Mint 17.50
#61 NM+ 15.00
#5 F-G 2.00
#58 NM 18.00
#56 Mint 22.50
#56 NM 18.00
#53 Ns. M 27.00
#49 NM+ 21.00
#48 Ns. M 30.00
#47 VF 15.00
#47 Ns. M 30.00
#46 Mint 25.00
#44 NM-M 23.00
DELL
#38 Good 5.00
#37 VG 10.00
#36 VG 10.00
#35 Good 5.00
#33 NM 30.00
#32 F-G 4.50
#30 F-VF 22.00
#29 VF-NM 31.00
#29 Good 5.50
#27 Good 6.00
#27 F-G 5.25
#27 Fine 17.50
#26 F-G 4.50
#26 Good 5.50
#23 VG 11.50
#23 G-VG 8.00
#23 Fine 17.50
#21 NM-M 38.50
#19 G-VG 10.50
#18 F-G 6.50
#17 F-G 6.50
#16 VG 14.00
#15 F-G 6.50
#15 Fair 4.00
#14 F-G 6.50
#12 F-G 5.00
#6 F-G 13.00
UNCLE $CROOGE & MONEY
F-VF 16.00
UNDERSEA AGENT
#5 Mint 3.25
#2 NM 2.50
#3 NM-M 3.00
UNDERSEA FIGHTING COMMANDOS
#1 VF 13.50
#1 Fine 9.00
UNDERSEA COMMANDOS
I.W. REPRINT
#2 VF 3.00
UNDERWORLD
#9 NM 15.00
#9 Fair 1.50
#8 Good 2.00
#5 VG 5.00
#3 Mint 37.50
UNEXPECTED
#107 Ns. M 2.00
#106 Ns. M 2.00
#105 NM-M 1.75
UNITED PRESENTS CURLY KAYOE
Fine 4.00
UNITED STATES FIGHTING AIR FORCE
#5 VG 2.00
#2 NM 10.00
#2 Fine 5.00
UNKNOWN WORLD
#1 VG 14.00
UNKNOWN WORLDS
#54 NM 1.25
#55 NM 2.00
#52 NM 1.50
#53 VF 1.50
#51 NM 1.50
#50 Mint 3.00
#48 NM 1.50
#47 Ns. M 6.50
#47 NM 4.50
#46 NM-M 2.50
#46 NM-M 2.25
#45 NM 2.00
#44 NM 2.00
#43 NM 2.00
#42 Mint 3.00
#41 VF-NM 1.75
#40 NM 2.00
#40 Mint 3.00
#39 Mint 3.00
#38 Ns. M 3.00
#37 Ns. M 3.00
#37 NM-M 2.50
#35 NM 3.00
#35 F-VF 2.00
#33 VF 2.50
#33 Mint 4.00
#32 NM 3.00
#32 VF 2.25
#31 VF-NM 2.75
#27 F-VF 2.25
#26 VF 2.25
#24 F-VF 2.00
#22 Mint 4.00
#21 Mint 4.00
#20 VF 4.50
#19 VG-F 2.00
#18 F-VF 3.25
#18 VG 1.75
#16 NM+ 5.50
#15 NM-M 5.75
#15 Fine 2.50
#14 Ns. M 6.25
#13 Ns. M 6.25
#13 F-VF 3.25
#12 Ns. M 6.25
#12 NM 5.00
#11 Ns. M 6.25
#11 VF 3.25
#10 VG-F 2.25
#9 Ns. M 6.50
#7 NM-M 6.00
#5 Mint 10.00
#4 Ns. M 10.00
#4 NM 8.00
#3 NM-M 9.00
#3 VF 6.00
#3 VG-F 3.25
#2 Mint 10.00
#1 NM 16.00
THE UNSEEN
#14 Fine 7.50
#14 VG 5.00
#11 NM 15.00
#10 Mint 25.00
#8 VG 5.00
UNTOUCHABLES
FOUR COLOR
#1286 Fine 4.00
DELL
01-879-210 VF 6.00
UNUSUAL TALES
#49 VF-NM 2.50
#48 NM 3.00
#47 NM 3.00
#46 VF 2.25
#45 VF 2.25
#44 NM 3.00
#43 NM 3.00
#42 NM 3.00
#41 NM 3.00
#40 NM 3.00
#39 VF 2.25
#38 NM-M 3.50
#36 NM-M 3.50
#36 NM 3.00
#36 VF 2.25
#35 VF 2.25
#33 NM 3.00
#31 NM 3.00
#30 VF 2.50
#19 NM 4.00
#18 VG 2.00
#14 Fine 9.00
U.S. AIR FORCE
#5 NM 2.00
#2 VF 2.50
#6 NM 2.00
U.S. MARINES IN ACTION
AVON
#3 Good 2.00
VACATION IN DISNEYLAND
#1 NM 6.00
#1 VF 4.50
VACATION PARADE
#4 NM 16.00
#3 NM 17.00
VARIETY COMICS
(1950) VG 20.00
VAULT OF HORROR
#37 No back cover Fair 8.00
#18 F-G 17.50
VENUS
#9 Canadian Edition Fine 35.00
VIC FLINT
#1 Fine 10.00
VIC JORDAN
#1 VG 5.00
VICKY
#1 NM 10.00
VIC VERITY
#1 NM 20.00
VIC TORYY & HIS FLYING SAUCER
VG-F 35.00
VOODOO
#18 Ns. M 30.00
#18 Fine 10.50
#9 Fine 13.50
#5 NM 27.00
#3 NM 38.00
#3 VG-F 11.00
VOYAGE TO THE BOTTOM OF THE SEA
#12 NM-M 3.50
#9 Mint 4.00
#7 NM-M 3.50
#6 Ns. M 4.00
#5 Mint 5.00
#4 Mint 5.00
#3 Mint 5.00
VOYAGE TO THE DEEP
#2 Ns. M 10.00
#1 Ns. M 12.00
#1 VF 4.50
WACKY DUCK
#5 NM 18.00
#4 Good 4.75
#3 F-VF 12.00
WAGON TRAIN
DELL
#7 VG 2.50
#4 Good 1.50
WALT DISNEY'S COMICS & STORIES
GOLD KEY
#469 Ns. M 1.50
#429 Ns. M 3.25
#428 Ns. M 3.25
#428 NM-M 3.00
#427 Ns. M 3.25
#423 Ns. M 3.25
#422 Ns. M 3.25
#420 Ns. M 3.25
#413 Mint 3.00
#411 NM 2.50
#410 Ns. M 3.25
#407 Ns. M 3.25
#407 NM-M 2.75
#404 NM 2.25
#402 Ns. M 3.25
#402 VF 1.75
#401 Ns. M 3.25
#397 Ns. M 5.00
#390 Ns. M 5.00
#376 Ns. M 5.00
#372 Mint 5.00
#372 Ns. M 5.00
#365 NM-M 4.75
#364 NM 4.00
#358 NM 4.25
#357 NM 4.00
#355 NM 4.00
#351 NM 4.00
#351 F-VF 2.50
#346 VF 3.75
#345 F-VF 3.00
#343 Fine 2.50
#343 Ns. M 6.00
#340 NM 3.00
#339 VF 2.50
#338 NM-M 3.75
#336 Ns. M 4.50
#336 VF 2.50
#334 Mint 4.00
#332 Ns. M 4.50
#331 NM 3.00
#329 VF 2.50
#328 F-VF 3.00
#328 Ns. M 7.25
#327 Ns. M 4.50
#326 Ns. M 4.00
#325 Ns. M 4.00
#323 Ns. M 4.00
#317 Ns. M 4.50
#316 Mint 5.00
#287 Good ..... .75
#266 Fine+ 4.50
#253 NM 8.00
#250 Mint 10.00
#250 Fine 4.00
#248 Good 1.50
#243 G-VG 2.00
#242 NM-M 7.00
#241 VG-F 3.50
#240 F-VF 7.00
#240 VF 8.25
#239 VF 8.25
#239 Fine 5.50
#239 VG-F 4.75
#239 VG 3.75
#237 NM 11.00
#236 NM 11.00
#235 Fine 5.50
#234 VF 8.25
#234 Good 2.00
#234 F-VF 6.75
#234 Fine 6.00
#233 F-VF 6.90
#233 NM 11.00
#233 VF 8.25
#233 VG 3.75
#232 Fine 5.50
#232 VG-F 4.75
#231 VG-F 4.75
#231 F-VF 6.75
#231 F-G 1.50
#231 Good 1.85
#231 Fine 5.50
#231 VG 3.75
#230 Fine 5.50
#230 VG 3.75
#230 Good 1.85
#229 G-VG 2.75
#229 F-G 1.50
#228 Good 1.85
#227 VG-F 4.75
#227 Good 1.85
#226 Good 1.85
#225 Good 1.85
#223 Fine 5.50
#223 Good 1.85
#222 F-G 1.50
#222 VG 3.75
#221 Fine 5.50
#221 VG 3.75
#220 F-VF 7.00
#220 F-G 1.50
#219 F-G 1.75
#219 Good 1.85
#216 F-G 1.75
#216 VF 8.50
#216 F-VF 7.00
#216 Good 1.85
#216 Fine 5.50
#215 Fine 5.50
#214 Good 1.85
#214 F-G 1.50
#214 NM 11.00
#212 VG-F 4.75
#212 Good 1.85
#210 Good 1.85
#209 F-G 1.75
#208 Good 2.00
#205 G-VG 2.75
#202 VG 3.75
#201 F-G 1.50
#200 Good 2.50
#199 Good 2.50
#198 F-G 2.00
#196 Fine 7.00
#195 VG 5.00
#194 Fine 7.00
#194 F-G 1.75
#193 VF 10.50
#192 Fine 7.00
#192 Fair 1.50
#192 F-G 2.00
#191 Good 2.50
#190 VG-F 6.00
#184 F-G 2.25
#184 F-VF 8.75
#180 F-G 2.25
#180 Good 2.50
#172 F-G 2.00
#172 NM 14.00
#170 F-G 2.00
#170 Fine 8.00
#168 F-G 2.25
#168 Fine 8.00
#167 F-G 2.50
#160 NM-M 18.00
#160 Good 2.50
#169 F-G 2.00
#160 F-G 2.25
#155 F-G 2.25
#152 F-G 2.50
#151 NM+ 17.00
#151 F-G 2.50
#149 F-G 2.25
#146 F-G 2.25
#145 F-G 2.75
#144 F-G 2.75
#144 F-G 2.50
#143 F-VF 11.50
#141 VG 6.00
#141 F-G 2.25
#138 Good 4.50
#137 Good 4.50
#137 F-G 4.00
#136 F-G 4.50
#135 F-G 4.00
#135 Good 4.75
#134 Good 10.00
#133 NM+ 30.00
#132 VF 27.00
#132 Fine 18.00
#132 F-G 5.50
#131 F-VF 18.50
#131 F-G 3.25
#130 Fine 14.00
#127 Fine 14.00
#126 G-VG 7.50
#125 F-VF 33.00
#123 VF 11.25
#122 VF 11.25
#121 VF 11.25
#121 F-G 2.25
#121 Good 2.50
#120 Fine 7.50
#119 VF 10.50
#119 Good 2.50
#118 Fine 7.50
#117 VF-NM 27.00
#116 Fine 7.50
#116 F-G 2.00
#115 F-G 2.00
#115 Good 2.50
#115 Fine 7.50
#114 Fine 15.00
#114 G-VG 7.50
#114 F-G 4.25
#113 Fine 7.50
#112 Fine+ 20.00
#111 Good 5.00
#111 F-G 4.50
#110 VG 13.50
#110 Good 7.00
#109 F-G 5.75
#109 Fine 20.00
#108 Fine 20.00
#107 F-G 6.25
#106 Fine 20.00
#105 Fine 20.00
#105 VG 13.50
#105 F-VF 25.00
#104 Fine 20.00
#104 NM 40.00
#103 Good 6.75
#102 Good 7.00
#102 F-G 6.00
#101 F-G 5.00
#100 Fine 25.00
#99 G-VG 10.00
#99 Good 8.00
#98 First Uncle $crooge VG 30.00
#97 Fine 25.00
#96 Good+ 9.00
#96 Fine 24.00
#95 Fine+ 25.00
#93 VG 16.00
#90 F-G 9.50
#88 F-G 10.00
#87 Fine 30.00
#85 F-G 9.50
#78 Coverless 6.00
#55 VG 35.00
#42 Fine 70.00
WALT DISNEY PRESENTS THE SWAMP FOX
#2 VF 3.00
WALT DISNEY SHOWCASE
#4 Pluto NM 1.25
#1 Boatniks NM 2.00
Mint 3.00
WAMBI, JUNGLE BOY
#17 NM 14.00
#17 Mint 17.50
#16 Good 2.50
#15 NM-M 15.50
#15 NM 14.00
#14 Mint 22.50
#13 NM 14.00
#12 VG-F 6.00
#9 VF 13.50
#7 Mint 30.00
#5 Mint 22.50
#4 VG 7.50
#3 VG 13.50
I.W. REPRINT
#8 NM-M 7.00
WANTED
#52 VF 16.00
#50 F-G 4.00
#49 Fine 5.00
#48 VG 2.00
#45 VF 22.00
#35 VF 16.00
#26 F-G 1.25
#24 Fine 12.00
#20 Good 1.00
#18 F-VF 30.00
#15 Fine 5.00
#13 VG-F 10.00
#12 Fine 15.00
WANTED THE WORLD'S MOST DANGEROUS VILLAIN
#7 Ns. M 1.25
#6 Ns. M 1.25
#5 Ns. M 1.25
#4 Ns. M 1.60
#3 Ns. M 1.60
#2 Ns. M 1.60
#1 Ns. M 2.00
WAR ACTION
#10 Good 1.50
WAR BATTLES
#8 VF 6.00
#8 VF-NM 7.00
#7 VF-NM 7.00
#7 Fine 4.00
#6 VF-NM 12.00
#5 VF-NM 7.00
#5 NM 8.00
#3 Fine 4.00
#1 F-G 2.25
WAR BIRDS
#2 Fine 7.50
WAR COMICS
#15 Good 1.25
#32 G-VG 1.25
#42 VG 1.50
#49 VG 4.00
WARFRONT
#34 NM 8.00
#33 F-G ..... .50
#33 VG 1.50
#31 Fine 2.00
#31 VF 3.00
#30 Fine 4.00
#18 NM-M 6.00
#15 Fair 1.75
WAR HEROES
#5 F-G 1.00
#3 VG 2.40
WARLOCK
#15 Mint 3.00
#13 NM-M 2.50
#12 NM-M 2.50
#10 Mint 3.00
WARLORD
#12 Mint 3.60
#11 Fine 1.80
#10 Ns. M 5.00
#9 Ns. M 5.00
#9 VG 1.75
#8 NM 4.00
#8 Ns. M 5.00
#7 Ns. M 5.00
#7 Fine 2.75
#6 Ns. M 5.00
#3 Ns. M 5.50
#2 Mint 7.50
#1 Ns. M 15.00
WARTIME ROMANCES
#18 NM 20.00
#17 NM 15.00
#15 VG 5.00
#15 Good 2.50
#14 VF 10.50
#12 Good 3.50
#10 F-G 2.75
#10 VG 6.75
#4 Fine 15.00
#1 VG 15.00
WAR WINGS
#1 Mint 2.00
WASHABLE JONES & SHMOO
#1 Fine 20.00
WEB OF EVIL
#14 Fine 9.00
#13 Fine 7.50
#7 VG 13.50
WEB OF MYSTERY
#29 NM 15.00
#28 NM 15.00
#27 Fine 7.50
#24 VF 11.25
#23 NM 15.00
#22 NM-M 17.00
#21 NM 15.00
#20 VF 11.25
#20 Mint 20.00
#19 F-VF 9.25
#19 Good 2.50
#18 Mint 20.00
#17 Mint 20.00
#16 NM-M 18.00
#16 VG 5.00
#15 VG 5.00
#15 Mint 20.00
#14 Fine 7.50
#14 NM-M 18.00
#13 NM-M 18.00
#12 NM-M 18.00
#11 Mint 20.00
#10 NM 15.00
#9 Fine 7.50
#9 Ns. M 20.00
#8 Mint 20.00
#7 Mint 20.00
#6 Fine+ 8.00
#6 NM-M 18.00
#5 Mint 20.00
#4 VF 11.25
#1 NM 28.00
WEDDING BELLS
#16 Fine 8.00
#1 Good 4.50
WEIRD ADVENTURES
#10 Good 5.00
#3 VF 16.00
WEIRD HORRORS
#9 NM 45.00
#6 F-G 6.50
#5 NM 28.00
WEIRD MYSTERIES
#8 Fine 21.00
WEIRD TALES OF THE FUTURE
#6 Fine 20.00
WEIRD TERROR
#5 Fine 9.00
#7 VF 14.25
#4 Fine 14.00
WEIRD THRILLERS
#4 VF 36.00
#3 VF-NM 38.00
#2 NM 48.00
#2 F-G 7.00
#1 NM 55.00
WEIRD WAR TALES
#73 NM-M ..... .90
#62 VF ..... .50
#47 VF-NM ..... .75
#25 NM 1.00
#24 NM 1.00
#8 NM 3.00
#7 NM 1.50
#5 VF 1.25
#4 VG 1.00
#3 F-G ..... .50
#2 F-VF 1.25
WEIRD WORLDS
#10 Ns. M 1.60
#9 Mint 1.60
#8 Mint 1.60
#7 Ns. M 1.50
#6 Ns. M 1.50
#5 Ns. M 1.50
#4 Ns. M 1.50
#3 Ns. M 1.50
#2 Ns. M 1.50
#1 Mint 2.00
WENDY WITCH WORLD
#28 VG-F 1.25
WEREWOLF
#1 NM 2.00
WEREWOLF BY NIGHT
GIANT SIZE
#3 Mint 1.50
WESTERN BANDIT TRAILS
#9 VF 15.00
#3 VF 24.00
#2 Mint 30.00
#1 Mint 37.50
#1 VF 22.50
WESTERN COMICS
#72 Fine 3.00
#63 NM 6.00
#18 NM-M 23.00
#17 VF-NM 17.50
#15 NM-M 23.00
#14 Fine 10.00
#12 NM-M 23.00
#11 NM 20.00
#10 NM 30.00
#8 NM 30.00
#5 Mint 45.00
WESTERNER (WILD BILL PECOS)
#27 NM 24.00
#18 NM 16.00
WESTERN CRIME BUSTERS
#5 VF-NM 25.00
#4 Mint 35.00
#2 NM 30.00
#1 NM 36.00
WESTERNER SUPER
#16 VF-NM 1.50
#15 NM 1.50
WESTERN FIGHTERS
V2 #2 Fine 7.00
V2 #7 F-VF 2.50
V3 #4 VG-F 2.75
V3 #1 Good 1.25
V1 #9 Mint 15.00
V1 #6 NM+ 16.00
V1 #3 VF 10.50
V1 #1 VF 30.00
WESTERN FRONTIER
#2 VF 5.50
WESTERN HEARTS
#8 Good 2.00
#6 VF 8.00
WESTERN HERO
#78 NM-M 32.00
#76 F-G 4.25
WESTERN KILLERS
#62 Mint 20.00
#60 NM 26.00
No # NM 20.00
WESTERN LIFE ROMANCES
#2 Mint 15.00
WESTERN LOVE
#4 Fine 7.50
WESTERN LOVE TRAILS
#9 VF-NM 10.50
WESTERN OUTLAWS
#18 Good 3.00
WESTERN OUTLAWS & SHERIFFS
#71 NM 10.00
#62 VG-F 6.00
WESTERN ROUGH RIDERS
#2 VG 1.50
WESTERN ROUNDUP
#14 VG 3.00
#13 Fine 5.00
#12 Fine 5.00
#11 VG-F 4.25
#9 VG-F 5.00
#9 Good 2.25
#7 Fine 6.00
#6 Fine 6.00
#5 Fine 8.00
#4 VG 5.50
#3 G-VG 4.00
WESTERN TALES
#30 Mint 45.00
WESTERN THRILLERS
#52 Fine 3.50
#4 VF 19.50
#3 NM 18.00
WESTERN TRUE CRIME
#15 VG 10.00
#15 VF 22.50
WHAT IF?
#31 Ns. M 2.50
#5 Mint 3.60
#4 Ns. M 3.60
#3 Mint 3.60
#1 Mint 6.00
WHITE PRINCESS OF THE JUNGLE
#4 Fine 20.00
#2 Fine 30.00
WHIZ
#152 Mint 25.00
#80 Ns. M 32.50
#79 VF 19.50
#77 NM-M 30.00
#58 VG-F 17.00
#53 VF-NM 35.00
#30 G-VG 27.00
#20 Good 35.00
REPRINT
#NM-M 3.50
WHODUNIT?
#2 NM 14.00
WILBUR
#87 VG-F 2.75
#80 F-G ..... .75
#55 F-VF 4.00
#53 VF 4.50
#44 VF 6.75
#43 VG 3.00
#35 Fine 5.00
#1 Fine 45.00
WILD BILL ELLIOTT
#9 Ns. M 20.00
#4 Ns. M 15.00
#3 Mint 12.50
WILD BILL HICKOK
AVON
#27 VG 5.00
#20 VG-F 4.50
#17 F-VF 6.25
#13 VF 15.00
#12 NM 14.00
#11 Mint 20.00
#9 NM 14.00
#6 NM 14.00
#1 Fine 24.00
SUPER
#12 VF 2.50
WILD BOY OF THE CONGO
#12 VF 10.50
#11 NM 14.00
#9 NM 10.00
#9 Good 1.75
#8 Fine 5.00
#6 VF 5.00
#5 VG-F 5.00
#4 NM 16.00
(1951)
#12 VF 12.00
#11 NM 16.00
#10 VG-F 10.00
WILD WEST
V2 #58 Mint 2.00
WILD WESTERN
#44 Mint 5.00
#6 NM 14.00
I.W. REPRINT
#1 Fine 1.25
WILD, WILD WEST
#7 F-VF 5.00
#5 VF 6.00
#3 Fine 4.00
#2 Good 1.75
#1 F-G 1.50
WILLIE COMICS
#17 Fine 2.50
#16 Fine 2.50
#6 VG 2.00
WILL ROGERS
#2 NM+ 27.00
WINGS
#121 NM 16.00
#119 Fine 8.00
#93 VF-NM 16.00
#92 VG 6.75
#83 Mint 30.00
#78 VG-F 8.25
#65 VG 9.50
#48 VF 24.00
WITCHCRAFT
#2 Good 9.20
WITCHES TALES
#23 F-VF 22.50
#23 VG 10.00
#22 VF 22.50
#21 VG 10.00
#19 VF 22.50
#18 NM 30.00
#17 NM-M 35.00
#16 NM 20.00
#13 G-VG 4.50
#13 NM 20.00
#12 F-VF 12.50
#11 NM 20.00
#10 NM-M 23.00
#8 VF 17.00
#7 VG 9.00
#6 F-G 4.00
#5 NM 27.00
#4 NM+ 20.00
WITCHING HOUR
#5 NM-M 3.00
#2 Mint 2.00
WITH THE U.S. PARATROOPS
#6 VG-F 8.50
#4 F-G 3.00
#1 NM 36.00
#1 F-G 5.00
WOMEN OUTLAWS
#8 G

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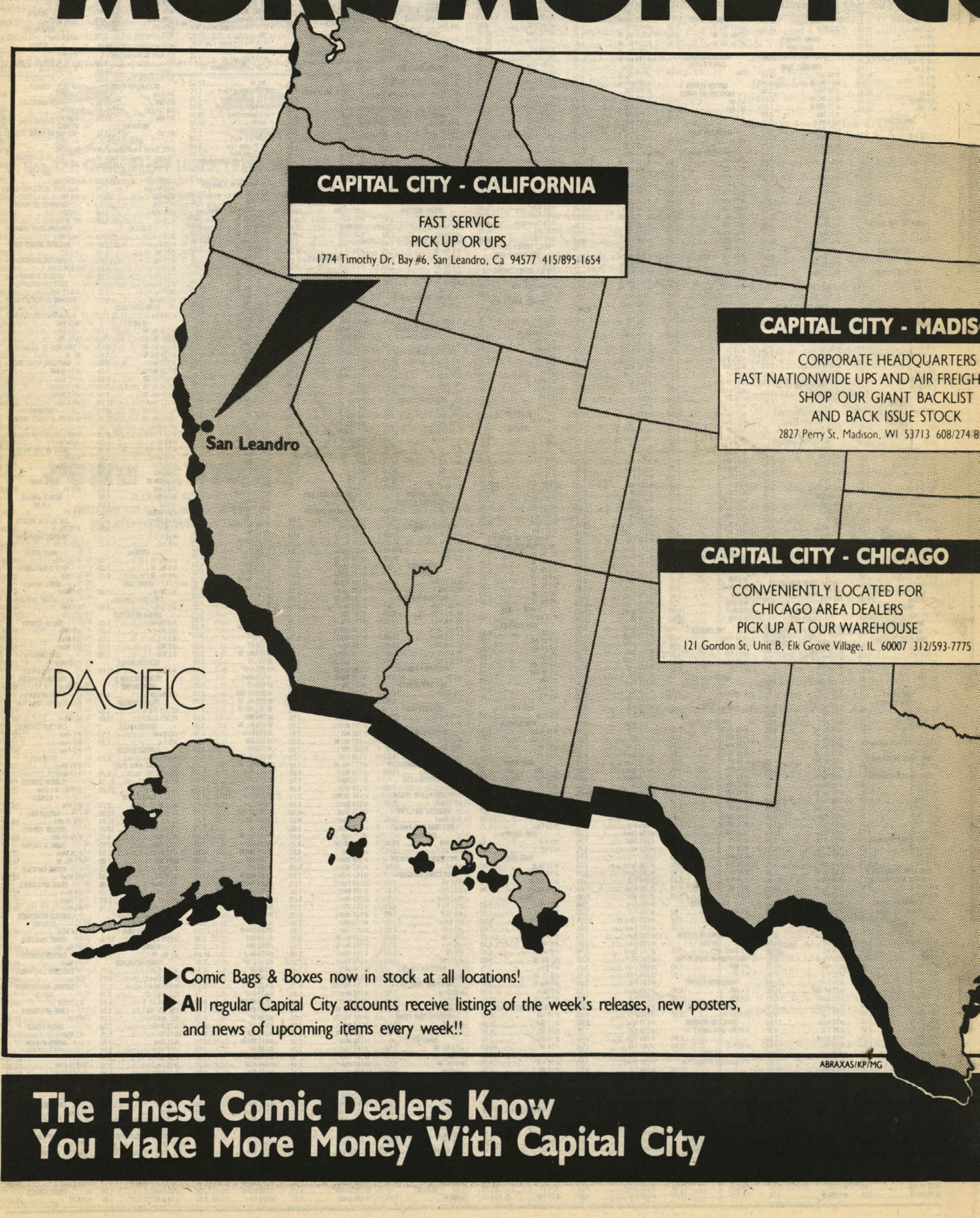
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(RAYGUNS, Page 30)

ety, from the pretty straightforward light-hearted adventure in Norm Dwyer's "Captain Saturn" to the incompresibilities of Artie Romero's "Platinum Toad." Where Micro-Comics tends toward light entertainment and Jabberwocky toward art, Phantasy seems to lean toward philosophical musings — or weirdness for the sake of weirdness, sometimes.

Phantasy, however, has one very large asset that must be mentioned: the work of Jacques Boivin. He produced *Aliens*, a collection of one-panel gags about assorted funny looking aliens; *Dinosaur Comics*, with one long story, one short story, and a back-cover feature on dinosaur fashions that's just delightful; and two volumes of *Fluffhead*, collecting strips about the lovable inhabitants of Deliriumland. Frankly, I can take or leave the rest of Phantasy's output, despite some interesting ideas and spiffy art, but it was worth buying the lot just to see Boivin's stuff.

Oh, yes, prices at Phantasy range from 25¢ to 50¢ (*Platinum Toad*, presumably for the sake of weirdness, is 35¢, while the others are all either a quarter or half a buck). At those prices, every 'zine they have is worth what it costs — but Boivin's are worth a dozen times what they cost!

It's also worth mentioning that Phantasy will be putting out their first full-size comic book soon, featuring your ol' pals Kitz 'n' Katz. The cover looks good, but that's all I've seen of it so far.

Phantasy Press has 14 titles out so far — they're still pretty new, I guess. Jabberwocky has 61, though some are out of print. Micro-Comics — well, 72 are in Series 1 and 2, and most of Series 3 is actually ready, but it's not complete yet. When it is, that'll be 108, not counting specials (such as a slightly oversized "how to do a micro-comic for us" issue that any aspiring artists might want to ask about).

Jabberwocky puts out the classiest product, but the prices reflect that; Micros are the purest fun, and Phantasy falls somewhere in between. All three are worth checking out.

In fact, with Micros three for a quarter and Phantasy Press pricing everything at or below half a buck (except the forthcoming *Kitz 'n' Katz*), how can you lose?

Now, of course, there are lots of other people out there publishing minis and 'zines of every sort. Jacques Boivin has self-published some of his work, as well as providing Phantasy Press with its best issues. Rick Stoner, at 1122 8th St. NW, Canton, Ohio 44703 has put out three issues of *Figment* and a nifty compilation of his "Life on Mars" strips, and will send you a very tiny assemble-it-yourself comic free with his order form if you send him an SASE. Clay Geerdes is, I'm sure, putting out lots of worthwhile stuff that I'm avoiding (actually, I have read a couple before I realized what they were). I mention these not because they're necessarily the best (though I like 'em), but because they're the ones I happen to know of.

Nowadays anybody with a pocketful of dimes and access to a photocopier can publish a 'zine, after all. I've chosen to cover the three I have because they are *not* just self-publication, but take work from several sources and have real editors. How much the editor actually does would seem to vary, and I can't say for sure what the situation is at each, but each does have an editor and a distinct editorial flavor.

I HEAR MUSIC...
YLEAUGH!
DARN IT, SUE! HOW MANY TIMES HAVE I ASKED YOU NOT TO DO INVISIBLE AEROBICS!
SORRY DEAR...
FOR CBG FROM THE REAT 1983

Interestingly, each also has a strong sense of surrealism; I wonder if that's a necessity in the business?

Oh, yes, I mentioned Pastime Productions at the beginning, and it wouldn't be fair to just let that hang. It's Pastime Publications, P.O. Box 19818, Portland, Ore. 97219, and Pastime is responsible for a batch of underground comics, including *Shocking Fear*, *The Monday Funnies*, the unoriginally-titled *Portland Underground Comix*, *Mean Cat Comix*, and probably some others I'm not aware of. They're undergrounds, all right, not minis or whatever, and like the undergrounds of the early Seventies, they tend to have eye-catching color covers and black-&-white interiors that are a mish-mash of sex, violence, profanity, and inept art and writing. There are occasional good moments, but, alas, not enough of them. Cat Yronwode has covered Steve Lafler's *Dog Boy*, which they publish, and which I haven't read; maybe that's worth checking out, but I wouldn't bother with their others (unless you just can't resist the covers, which are *always* the best part).

I'm short on space, but let me cram in at least a little of the Comic Census:

Eggers (old listings):

Peter Rabbit B-1, B-2, B-3, and B-4: None reported

Eisner: (all old listings):

Fire Chief and the Safe Ol' Firefly (giveaway): Only one known, and I think it's still in New York.

Hoods Up #1: Two reported in New York.

Hoods Up #2, #3, #4, #5, #6: One of each reported in New York.

Spirit section for 7/27/52: Four in New York, one in New Jersey, one in Arkansas.

Spirit section for 8/3/52: Four in New York, one in New Jersey, one in California.

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Spirit section for 8/24/52: Four in New York, one in New Jersey.

Spirit section for 8/31/52: Four in New York.

Spirit section for 9/7/52: Four in New York, one in New Jersey.

Spirit section for 9/14/52: Four in New York.

Spirit section for 9/21/52: Four in New York, one in California.

Spirit section for 9/28/52: Four in New York.

Spirit section for 10/5/52: Two in New York.

It should be noted that there are probably complete files of *The Spirit* in the hands of some of the newspapers that carried it. If anyone happens to know of the definite existence of any such files in particular, I'd appreciate being informed.

Of if you'd like to make any comments on my column, or inform me of the whereabouts of any other issues listed in the Census, or give me all your money, write to:

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Overview:

Doug Moench's Batman

By John Wells

Remember the big news of a little over a year ago? Gerry Conway was going to give up writing *Batman* and *Detective* — but not before he gave Batman a new ward, the orphaned Jason Todd. Doug Moench was scheduled to take over the two titles and, we all hoped, make them entertaining again. Surely he wouldn't just run through the standard Batman cliches.

Doug portrayed Batman as a calm, rational detective right from the start. This is in sharp contrast to Conway's Batman, who was a temperamental psychotic. Consequently, the Moench Batman doesn't spit out the words "punk" and "scum" nearly as often as his predecessor's character did. The only time in Doug's run on the book that Batman really exhibited rage was in *Detective* #527, when Man-Bat had kidnapped Jason Todd.

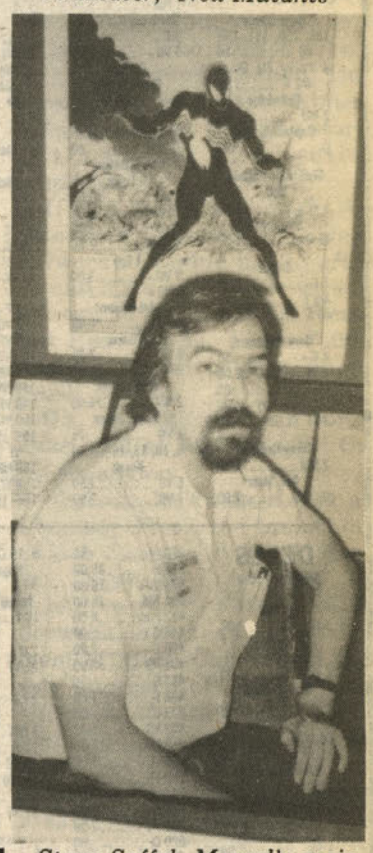
The Moench Batman also seems to have more respect for the citizens that he protects. One oft-repeated scene prior to Doug's tenure involved Batman slipping up on informants and unnerving them when they see him. In *Batman* #367, however, after getting information from a scientist, Batman says, "Thank you for your time . . . and I apologize if my visit *frightened* you." That's a far cry from the Conway character's remark in *Batman* #359 that "I'm *sick* of 'citizens' who want *us* to save them from life's *hard realities*."

Batman #360 showed the detective investigating a crime . . . during the day. After that, according to the letter column in *Detective* #535, editor Len Wein pointed out to Doug that "bats come out only at night." This was the logic behind a scene in issue #530 where Batman delivered his testimony in the Night Thief's trial — at night! For one thing, Batman's refusal to appear during the day is inconsiderate to the judge, jury, and court officials — it also is expensive for the taxpayers, who have to pay overtime and extra electric charges. For another, it's a tip-off to every would-be criminal in Gotham that they can commit crimes during the day without fear of being caught by Batman. That scene in *Detective* #530 is easily the most absurd in Doug's run thus far.

Bruce (Batman) Wayne has also been placed in the role of father figure once more with the addition of Jason Todd. A brief recap of their trials and tribulations follows. Jason wanted to be Batman's partner but Bruce thought it was too dangerous. The boy argued in vain and finally ran away. Batman followed him and watched Jason

(BATMAN, Page 38)

Bob McLeod
Co-creator, "New Mutants"



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BATMAN
(From Page 36)

prove his worth as a detective and a fighter. Jason put on a Robin costume and helped Batman defeat the Joker in Guatemala. Batman disapproved of Jason's "theft" of Dick Grayson's alter-ego and he had the boy wear a different costume on their first case in Gotham. Dick Grayson showed up soon after and officially handed over his costume and identity to Jason.

To be honest, Jason's constant begging to be Batman's partner and his guardian's continual refusals was awfully monotonous. It would have been wiser not to have delayed the inevitable and to have introduced Jason as the new Robin months ago. Has anyone realized that Jason wouldn't have become Robin until mid-1984 if the Batman storylines didn't appear biweekly (from *Batman* to *Detective* and so on)?

The best thing that Jason Todd/Robin's presence can create is an air of light-heartedness that will offset Batman's overly grim demeanor. *Detective* #527 and *Batman* #361 have some nice moments in them where Bruce and Jason make plans to go to the movies. It would be nice to see them doing more father-son things like this. Even without this, Jason's exuberance as Robin has managed to perk up the last few Batman stories noticeably.

Batman #367 revealed another interesting fact about Jason — he's a reader. His dialogue indicates that he has read the works of Herman Melville and Arthur Conan Doyle. While traveling from town to town with the circus, Jason must have done something to pass the time. As logical as this sounds, it wouldn't have been surprising to see Jason presented as a video games fan as so many kids have been portrayed recently. Thankfully, Doug opted for a less expected bit of characterization.

There are a few flaws in the new Robin storyline. To begin with, in *Batman* #366, Vicki Vale makes a big deal over the fact that Batman and Robin have reunited. Why? Batman and Robin have been working together off and on for years. What evidence did Vicki have that indicated that the duo was together again permanently?

Beyond that, Vicki also didn't realize that the Robin she saw in *Batman* #366 was much shorter and obviously younger than the Robin who had been in the spotlight previously. Why hasn't she compared her new pictures of Robin with slightly older ones? Her discovery of these facts seems inevitable.

It seems equally inevitable that, when Vicki learns that there is a new, younger Robin, she will suspect Jason Todd. You see, Jason used black dye in his hair when he disguised himself as Robin and never bothered to wash it out for his appearances as Bruce Wayne's ward. He goes to school with black hair in *Batman* #367. Jason's classmates and Vicki Vale, who used to suspect that Bruce Wayne was Batman, are going to be curious about the boy's change of hair color, aren't they? Several questions have been raised in these last few paragraphs and, with any luck, they'll be resolved before much longer.

Batman's relationship with Comissioner James Gordon has remained basically the same, with both men having a great deal of mutual respect and friendship for one another. Gordon's relationship with his daughter, Barbara, has been strengthened, though. *Detective* #533 has a nice story, which includes a flashback telling of Gordon's encouragement of his daughter when she was a child. Barbara paid back her father for the encouragement at the tale's end. (One minor quibble about the flashbacks: Has everyone forgotten that Barbara used to wear glasses?)

Commissioner Gordon has received some unlikely assistance in the form of Sergeant Harvey Bullock. Harvey is a slob, a loud dresser, and a prankster who was chosen by Mayor Hamilton Hill to make trouble for Gordon. Bullock did his job well until one of his pranks caused the commissioner to have a stroke. Harvey was remorseful and did his best to help Gordon when he returned to his post. This has resulted in a classic "odd couple." In *Detective* #534, after cautioning Bruce Wayne against threatening a suspect, the commissioner hears Harvey exclaim, "Criminal scum ain't *got* no rights." (Didn't Batman used to say things like that?)

Two other supporting cast members who have remained basically undistinguishable are Alfred Pennyworth and Vicki Vale. Alfred has been involved in a subplot with his daughter, Julia, for the past few months but his characterization and the story itself have yet to warrant any special notice. As for Vicki, when she isn't brooding about her lack of a relationship with Bruce Wayne, she's doing work for Picture News. Neither role is very interesting.

Now, on to the stories themselves. Two of the early tales had Batman facing a crazed-killer-with-a-scarred-face. With such a common villain, the two stories both failed. Another of the earlier tales featured Man-Bat stealing Batman's "son" (Jason) to replace the daughter that he wrongly believed to be dead. The premise was interesting and the story was good, though nothing exceptional.

After those stories came a Riddler story which had a nice sense of fun about it. This was followed by a three-parter featuring Nocturna, a woman who had chalk-white skin and an addiction for elegance. The first chapter was superfluous with all the major plot points being recapped in the entertaining second chapter. The third chapter, like the first, offered nothing but the capture of Nocturna, which could have just as easily been worked into the ending of the second part.

A two-parter featuring a makeup master called Chimera was reasonably interesting and not nearly as dull as the Joker trilogy that followed it. That story had the madman trying to create "Joker-Land," a "playground" that would span the entire country of Guatemala. The tale was too long and too slow-moving to create any real interest.

After the aforementioned story focussing on James and Barbara Gordon came a pair of two-parters. Both are nicely complicated with enough plot twists in their second chapters to warrant the stories' lengths. Another reason why the most recent two tales, with Poison Ivy and Crazy Quilt, work so well is the relationship between Bat-

(BATMAN, Page 40)

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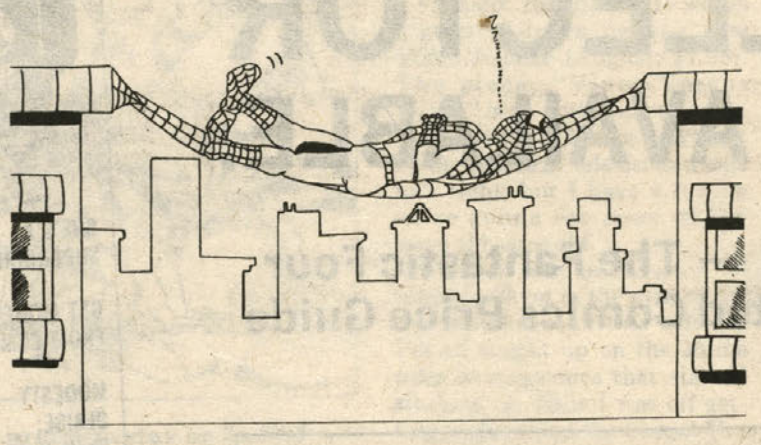
BATMAN
(From Page 38)

man and Jason Todd. There is a nice feeling of camaraderie between them and it effectively perked up the stories.

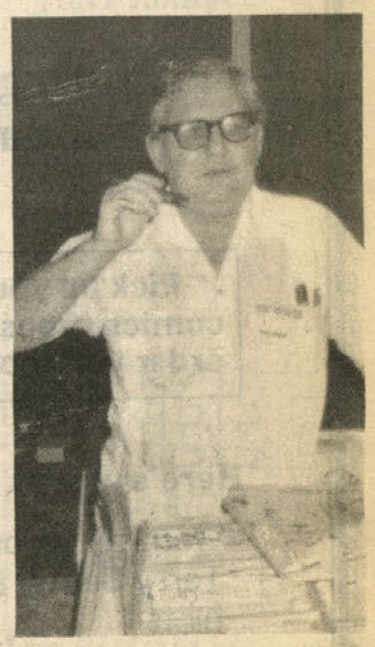
Some mention should also be made of the Batman artists. Don Newton has been especially impressive in the past year. His pencilling has always been good, but in the past 12 months, he has received inking superior to almost anything he's gotten before. Dick Giordano did the best job in *Detective* #524. Almost as good is current inker Alfredo Alcala, who meshes surprisingly well with Newton's style. Newton himself seems to have been influenced by Marshall Rogers' version of Batman and this seems to be the final bit of polish that his art needed.

Gene Colan's art is considerably looser than Newton's. The art is done reasonably well but what makes or breaks Gene is his inker. Giordano did a superior job and Alcala and Klaus Janson are acceptable back-ups. An example of how bad Colan's art can get without a strong inker can be seen on page three of *Detective* #535. The third panel shows a virtually unrecognizable drawing of Bruce Wayne. His lips and nose are overly large and his eyes are surrounded by dark, sinister shadows.

Flaws aside, though, Batman is still being handled much better than he has been in years. Let's hope we *never* see the "dread creature of the night" again.



Rod Whigham
"Lightrunner"



Jim Ivey
Cartoon Museum

Peter David, Marvel's assistant manager of direct sales, at the Atlanta Fantasy Fair. No, he's not asleep on the job; the camera just caught him as he blinked.

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—Greg W. Myers

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CHARLIE

"Charlie,

Good news! Grandma Elsa finally got Grandpa Woodrow committed to a psychiatric home! Grandma flashed a victory sign coming down the courthouse steps . . . Aunt Irene"

CHARLIE

"Charlie,
Have to cancel our visit!
Uncle Lothar down with jaundice!
Just redid parlor. When he sits on sofa, room looks like a Van Gogh painting! Aunt Loretta"

Alleged death
Bitter reflections on repetition

By Charles A. Wagner

Claims that famed cartoonist Charles Rodrigues, creator of the panel *Charlie*, died of multiple stab wounds after being discovered giggling to himself in church by a group of nuns were disputed by his unnamed gag writer.

The writer, who threatens to sue the levis off sensationalist journalist, had no further comment.

"Besides," he said, "any fool can tell the pictures are different. See — one's dated 11-4 and the other's dated 11-10. Anyhow, who wouldn't like to still have checks coming in after that fateful day?"

(Say, Don & Maggie, if I turn this in again next month with a different title, do I get paid twice?)

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—Greg W. Myers

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All have vintage L.B. Cole

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I lost the true collector's way
(but found it again)

By Steven K. Oto

What I am about to write is an anatomy of a comic-book collector. I'm writing this because a short while back, it dawned on me that there was something wrong with the way I've been collecting comics lately. Perhaps I shouldn't call it "wrong"; a better word might be "misguided." There was a reason I first began to buy comics which I'd forgotten along the way and I wonder if some of you haven't forgotten as well. Maybe reading this will jog a few memories and help you reconsider what it is about comics that makes then worth collecting.

It would be hard for me to say exactly when it was that I started collecting comics. If I had to guess, I'd say it was somewhere in the neighborhood of 20 years ago, give or take a year depending on what one's definition of "collecting" is. I suppose I went through a period of Walt Disney-type, funny-animal books in the beginning but I can hardly remember them. All I know is that I didn't start to actually save comics until after we'd settled in the suburbs.

The earliest comic I do remember without any doubt whatsoever is the issue entitled *Universal Presents Dracula, The Mummy and other stories* from the Movie Classics series by Dell. The reason I remember it so well is because it scared the daylights out of me. After I'd gone through the Mummy story, I was afraid to even pick the comic up. If I did, I knew the book would flip open to that one particular page with that one particular panel where the Mummy was looking right at me with his evil eye and that he'd reach right out of that page and grab me. It's one of the books I didn't save and, although I do consider it the first comic I ever read, you couldn't pay me to go find another copy to keep in my collection, even for the sake of nostalgia. I know that Mummy has been waiting all these years for me to turn back to that page so he can finally get me. No, thank you.

Now, all my life I've loved to draw. When I was very young, I would watch Japanese monster movies like *Godzilla* or *Rodan* and then draw out the entire story in page after page of stick figures. I used up a lot of paper in those days. Some years ago, I threw out most of my early drawings, but I've kept those "storyboards" of mine. Somehow, I can't bear to part with those.

The telling of a story through pictures seemed to be the most natural thing to me and comic books did just that. When I began buying comics, I had no intention of saving them and no idea that they'd ever be worth more than the 12 cents that they cost. I bought them simply because I enjoyed reading the stories (I wasn't a very critical reader then) and because I loved the art (I was even less of an art critic). It was a much simpler time.

I bought DC's though there was nothing spectacular among them. I was always a Batman fan and absorbed those Bat-Woman, Bat-Hound, Bat-Mite, etc., stories with the greatest delight. But then I found out about Marvel Comics. It was around the time that Captain America had just taken over as leader of the first new line-up of Avengers; the X-Men had their first encounters with The Juggernaut and The Sentinels; The Fantastic Four fought all sorts of new characters like The Inhumans, The Silver Surfer, and Galactus. Everything was new and exciting. It wasn't the Nth appearance of Galactus or of Ultron-whatever number.

I imagine that most collectors began by buying only titles that they liked, that had been recommended to them by friends or that had covers which caught their eye. Certain monetary restrictions might have aided in their decisions as well. I'm not proud to admit it but I actually went through a stage where I bought everything, even if I didn't read it and even if I didn't like it. It was my Marvel period. If it had a Marvel logo on it, I bought it. This craze of mine lasted about one year and I still have those never-read issues of *Sgt. Fury, Millie the Model* and various Western titles, as well as *Tales to Astonish* and *Strange Tales* (I had not liked the early Hulk, Sub-Mariner, or Doctor Strange stories; I realize a statement like that makes a lot of enemies but forgive me, I was young back then.)

When comics jumped to 15¢, I was outraged. When they hit 20¢, I decided the time had come to quit. I went cold turkey and didn't buy a single comic. Perhaps it was surprisingly easy to stop because I had other interests such as playing the violin and had discovered the joys of dating. I don't play violin very often now and I'm married so I fear that it wouldn't be so easy for me to quit any more.

I tended to be an introvert during my freshman year at Yale, joining only the Yale Symphony but not participating in any other kinds of socializing. It was in those first few days in New Haven that I came across a 24-hour magazine shop and saw three turnstile racks of comic books. I hadn't picked up a comic in years. They now cost a quarter each — shocking! But I bought a bunch, took them back to my room and got hooked again.

My hiatus from comics was very costly. I eventually bought about seven years worth of back issues of almost every title that I had started collecting again. Luckily, my mother hadn't thrown out all my old comics; that would have cost a fortune to replace. But still, there were a lot of back issues I had to buy in order to get back into what was happening to all the DC and Marvel heroes I'd known so well. Then there were all the titles and characters I'd never heard of before who were now big names in the comic world and I picked up those as well.

A second-hand paperback store opened in New Haven which carried old comics and I certainly frequented that place. I spread the faith, as it were, and

(LOST, Page 44)

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WHEN SENDING IN YOUR WANT LIST, please do the following: (A) list the items in the order of priority you want them, (B) tell us your spending limit (we allow time payments up to 3 months), (C) tell us your preferred condition, plus, the minimum or maximum acceptable condition, if any, (D) tell us if there is any time limit on the search, (ie. do you still want it a year from now? anytime, till you get it? Only if we can get it within 6 months, etc), as many scarce books may often take a long time to find, & we like to know if we should still pick them up! (E) Make a rough statement of how serious your intentions are (ie. have you been looking for them all your life or maybe you might buy them if they have nice covers)!! (G) Send $1.00 plus 10¢ per title (you may list as many issue #'s as you want under each title), to cover the cost of filing cards & the labour cost of filling them out! Not refundable! You will get an automatic rating of "2", on a 1st non response, it will go down to "1"! A quick response buying most of what we get for you will raise your rating to "3"! Repeated good response will raise you to "4". If you are a new customer & want to show us you are serious, SEND A DEPOSIT of $10.00 or more! We will hold the deposit for a 6 month maximum — If we don't find the item it is fully refundable, if we do find the item, it becomes non-refundable! This gives a "3" rating! We accept letters authorizing us to take a 25% non refundable deposit automatically on the finding of an item on your VISA or MASTERCARDS (send CARD#, exp. date, bank name, signature & written authorization) – this is an automatic "4" rating! Usually on expensive items over $500.00 we will phone you first before picking the item up! Often expensive items are easier to find, because it makes it possible to make many long distance calls, etc.! YOUR NEXT QUESTION, is probably, HOW MUCH DO WE SELL THEM FOR!?? Basically our prices are current, progressive, fair market value!! We believe we know our market, more than well enough, for example to know when something is scarce or common! We price from experience, not from guesswork or from past averages! Pricing 60 issue runs of a title all at the same price, is often not realistic! For example 1961/62 Dells are generally harder to find than mid to late 1950's! X-men #67-93 are harder to get than #20-40! 1948-1953 DC's are harder to get than many Golden Age! There is perhaps 50 times as many FINE or less condition Golden Age for every strictly graded VERY FINE or better of the same issue (yet guide says price should be double FINE!) We do something radically different from most dealers: We buy based on what we feel the item is worth, so it is not unsual for us to buy at 75% to 125% or more of Overstreet! Yes we often buy at full retail from other dealers to fill want lists!! So as an AVERAGE price, you can expect us to charge about 50% over OVERSTREET (keep in mind the guide is the AVERAGE of the PREVIOUS years prices that were recorded!) This is not at all out of line as normal pricing, muchless as pricing for a SEARCH service! More common material will be lower priced & scarcer material MAY be higher priced (if I must pay 150% guide, I would charge 200% guide). Keep in mind books will be fairly based on rarity, saleability, condition, etc.

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DEALERS, please feel free to send us your selling lists, so we may fill out more of our want lists, we will keep them on file! If you are willing to give us a standard discount off the prices on your list, let us know! If you are looking for anything, let us know! We wholesale, let us know what you need! Our Marvel wholesale price list is $1.00. We Trade! Want to buy an entire store package? **We sell them from $5000 to $50,000.**

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Published every week by comics fans for comics fans. AFL

LOST

(From Page 43)

managed to get a couple of friends re-interested in comics. When I started my first year at Albany Law School, one of my concerns was about not having a place to get new books but, by a strange quirk of fate, the comic store FantaCo opened two weeks after I arrived. In law school, I met other closet comic collectors and, at the end of every week, we'd head down to FantaCo to pick up the latest books. There were times we couldn't concentrate in class because we'd be anxious to find out if new books had come in (besides the fact that Property was not the most exciting of subjects).

But a comic book was no longer just story and art. It became an interest that one could share with friends. It was almost a game of recognizing different writers and artists, knowing the continuous and crossover plotlines, analyzing the personalities of various characters. We had become somewhat more "sophisticated" in the way we read comics.

I have a friend who once talked about Thor stories for 2½ hours non-stop. Another friend of mine will telephone from Detroit just to talk to me about who's doing what in comics and what stories are happening in various titles. Indeed, reading comics had ceased to be an individual activity.

Another aspect of comics which had not occurred to me in my younger days was that, sometimes, comics went up in value. Certainly I never imagined back then that I would someday pay $13 for a mint copy of *Green Lantern/Green Arrow* #76. Collecting comics became a very expensive hobby. I found out about the Overstreet *Price Guide* and that dealers relied on it as if it were The Bible. I discovered comics conventions and it's become a ritual to attend two or three a year. I started buying comics bags and boxes to give my collection a minimum of protection. I began to buy magazines about comics and portfolios of art prints and — perhaps the most expensive aspect of being a comic fan — original art. But then again, maybe not so expensive because then I entered a totally new world where I could buy large quantities of comics at wholesale prices, which is the entire point of this article.

Buying multiples started years before when another friend of mine bought two copies of a *Detective Comics* with a Marshall Rogers Batman story in it. I recall saying to him, "Are you crazy?! Why would you ever want to have two copies of the same thing?" Then one day, I came across the work of a new artist named John Byrne and I said to my friends, "This guy is going to be big." I started buying multiples of all sorts of comics. It was a natural next step when a friend from law school said, "Let's split a case of 100 and get a discount." So every now and then, we'd invest in a large quantity of books, hoping, however unlikely, that they may become the next *Daredevil* #158 or *X-Men* #94.

I'm not saying that buying comics for this reason (i.e., to make a windfall profit) is necessarily bad. But something happened a few months ago which made me think. Back in college once, I was skimming through the Overstreet *Guide* when I spotted an entry that piqued my curiosity. The comic was called *Frank Merriwell at Yale* by Charlton Comics. The series came out in 1955 and only lasted four issues. I knew nothing about it except that it was a sports comic taking place at Yale. In fact, if it hadn't been set at Yale, I would have had no interest in it at all. But it was set at Yale and I was a Yalie and so I had reason enough to want it. For years, I attended conventions, searching through boxes of comics for it. I asked every dealer if they had it, but most had never even heard of it. I had pretty much given up when I happened across a box of comics at a flea market and there it was. *Frank Merriwell at Yale* #1. I couldn't believe it. I grabbed it for $3. A mint copy is listed at only $4 in the *Guide* but to me, it was priceless.

And it hit me: This is what collecting is about! It's not stocking up on a title that you hope will make you rich. It's about having a book that means something special to you. What a sense of satisfaction to finally own that one book that I'd searched years for. And, to be honest, it's not a great comic book, story or art-wise, but it still deserves to be put, not in a plain plastic comic bag but in a Mylar! I won't ever part with this one.

It reminds me of one other book that I'll always want to keep. Again, it's a nothing-special-type of comic. I was in second or third grade and it was a Sunday afternoon. The library was closed and I had a report due the next day on the United Nations for which I had done little or no research, as far as I can remember. I was saved by a comic book. It was issue #29 of *Archie Giant Series Magazine* where Archie and the Riverdale High kids took a field trip to the U.N. The comic took the reader through the United Nations with a tour guide talking about the different buildings, the number of countries represented, what languages were being simultaneously translated, etc. While it was not the greatest research material on the subject, it was more than enough for a report in early elementary school. Since then, I had given all my other Archie comics to my cousins. However, that particular issue stays in my collection.

So, isn't that really what collecting comics is about? Or at least, isn't that what a large part of it should be about? Certainly, we can't dismiss the profit motive aspect of collecting. But I think a lot of people have forgotten why they ever started reading and holding on to their comics. It wasn't because they were going to be worth money one day. It was because they provided us with a lot of pleasure and because they help to bring back all sorts of memories that too many of us today have a tendency to forget.

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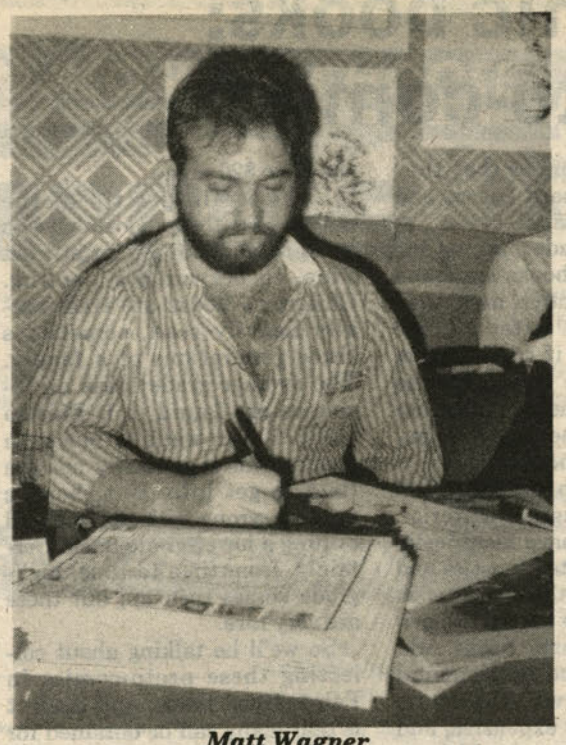
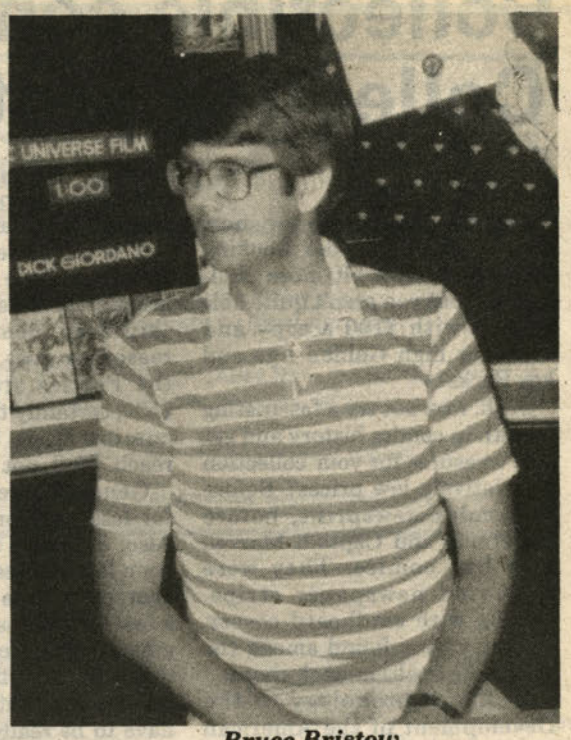
Bob Burden
"Flaming Carrot"



Matt Wagner
"Mage"



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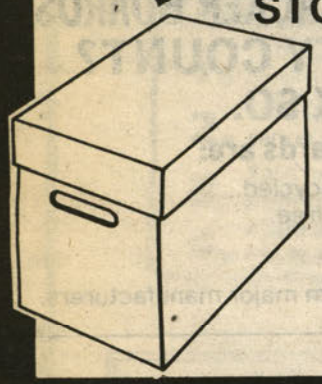

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50	9.00	9.50	10.00	11.20
100	14.00	14.80	15.70	17.60
500	56.50	60.30	63.30	70.90
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50	13.50	14.30	15.15	16.95
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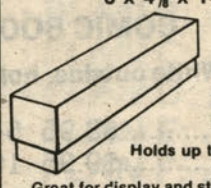

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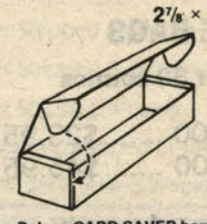

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Collectible comic books: Collecting proto-comics

By D. W. Howard & Ralph Roberts

Fed up with buying new comics off the stands? Looking for something a bit more challenging, but you aren't quite able to part with $100 a copy and more for high Golden Age and key Barks?

Well, why not try a fascinating bypath in comics history and get real treasures for your collection at relatively low prices? Before four-color newsprint, before Superman and Captain Marvel, kids had comics. They were reprinted newspaper strips, usually with cardboard covers, and they were found among the children's books in book shops.

In his "Chronology of the Development of the American Comic Book" in every edition of Bob Overstreet's *Price Guide*, Dr. M. Thomas Inge devotes only a line to these "proto-comics," mentioning that they did have cardboard covers and reprint strip material.

The casual reader, noting the fact that these books appeared around the Twenties, many well skip over them. After all, the reasoning goes, if comics from the Forties are worth $50 to $500, certainly these even earlier comics must be beyond my reach. Well, not necessarily!

Generally, reprint titles sell for less than original material. Also, collectors have historically been less interested in titles and characters from the strips (with a few exceptions) than those originating in the comic books. Add these facts to the fundamental assumption that very old comics have to be really expensive, and you have low demand; which, as every first-year Economics student knows, produces lower prices. How low? Well, mostly in the $5 to $20 range.

First of all, get rid of the notion that these books have to be in Mint condition, or at least Fine, to be worth collecting. Children's books are traditionally heavily read, sometimes three generations of a family. The average grade these proto-comics are found in is Fair to Good. If you want to invest in comics, this is probably not the field to get into. But there is nothing wrong with reading and owning a lower-grade book. Certainly, from time to time, high-grade copies turn up, but these are very rare.

So we'll be talking about collecting these proto-comics in Fair to Good shape. And the fact is that many can be obtained for price of a new graphic novel today. How about that? An authentic piece of history, 50 or 60 years old, for what a *New Mutants* sells for! Let's look at a few titles (we'll quote the value in Good condition as listed in Bob Overstreet's *Comic Book Price Guide* — keep in mind that a Fair copy should be worth about two-thirds of this price).

Have you ever read *Snuffy Smith* in the newspaper? Before Snuffy was the star of his own strip, he was featured in the classic strip *Barney Google*, which evolved into the present-day *Snuffy Smith*. Between 1923 and 1929, Cupples and Leon issued six different editions of *Barney Google and Sparkplug*, all reprinting Billy DeBeck's strips. Number one will set you back a hefty $9, but the other five titles are only $7 each.

Or, how about *Little Orphan Annie*? C&L produced nine "Annie" proto-comics between 1926 and 1934, most with whimsical titles like *Little Orphan Annie at the Circus* or *Little Orphan Annie and the Haunted House*. These reprint strip adventures from the year before. Number one, 1926's issue titled simply *Little Orphan Annie*, is worth $13.50, and the other eight issues go for only $7.50 to $10. That's right, classic Harold Gray strip reprints, 50 years old or better, for the price of three or four issues of *Ronin*.

Not all proto-comics are quite so cheap (Stokes' 1908 edition of *Happy Hooligan* tips the scales at $17), but if you can one buy one you'll get such a kick out of it that you'll be glad to pay the price. Few of the proto-comics are over $20 in Good, although the *Popeye* and *Thimble Theater* titles got for $50 to $90 each, and Doffield and Company's 1906 *Little Nemo* is worth $120. But then, the latter book reprints some gorgeous Winsor McCay stories that sell for far more for the published clipped strips themselves.

How about a rare book? Overstreet defines rare as a comic of which only 10 to 20 copies are thought to exist. The 1903 issue of *The Katzenjammer Kids* is rare, yet lists only $20 in good. If you can buy a copy — and keep in mind that these are cheap only because of low demand, it's just as hard to find one for sale as a $2000 rare comic — you'll own a comic that fewer than 20 other people can possess, and all for only $20. But the other *Katzenjammer Kids* proto-comics aren't rare, and you can get the 1905 to 1910 issues for only $15 each, while the 1921 edition is only $13.50.

If you are a serious student of comic art, you're not left out here, because the great comic-strip artists of the early 20th Century could teach our modern artists a thing or two. One of the most accomplished of these was George McManus, creator of the immortal Jiggs of *Bringing Up Father*. McManus is one of the greatest comic writer/artists in history, and C&L issued a number of reprint proto-comics of his work. 1919's *Bringing Up Father* is worth $13.50 — later issues go for from $7 to $10.

If you decide to get some of these, don't buy just before Father's Day. These are perennial favorites for gift-giving among the general public, and people are willing to pay far more than the Overstreet price for this purpose. Some dealers charge as much as two to three times the Overstreet *Guide* price. Wait until after Father's Day and you will be able to get it for the *Guide* price.

It would make an interesting collection to obtain as many different titles of proto-comics as possible. Such a collection would be fascinating, relatively inexpensive, and a true showcase of early comics art.

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Wolfman editorial duties are redistributed

Editorial changes are afoot to lighten the work load of Marv Wolfman, who will be co-editor on *Crisis on Infinite Earths* and *Who's Who: The Definitive Directory of the DC Universe*.

Alan Gold becomes the editor of *Omega Men*. Gold promises a strong new direction for the book with a new creative team.

Mike W. Barr has been named co-editor of *Star Trek* with Wolfman.

Robert Greenberger has been named Wolfman's associate editor on the two *Teen Titans* titles and *Vigilante*.

At the same time, Joe Kubert has given up his editorial chores on *Arion* with Karen Berger taking over.

Walter Koenig writes issue of DC's 'Star Trek'

Walter Koenig, best known as Commander Chekov from *Star Trek*, will be writing a special issue of DC's *Star Trek* comic book.

Koenig has written teleplays and books over the last few years, but this will be his first comics assignment. The story, "Chekov's Choice," has been written, and a special artist is being sought for the tale. Koenig is a comics fan and can frequently be found at California conventions looking to complete his collection.

Substitute Heroes to get own Special

Just in time for April Fool's Day, Paul Levitz and Keith Giffen will present the first *Legion of Substitute Heroes Special*. This will be the first time the auxiliary members of the Legion will have their own story, and the creative team claims it will be "very different."

Didja know?

When Len Wein and Marv Wolfman first broke into comics, one of the first jobs they did for DC was destroy old original artwork that was taking up valuable space the company felt could be put to better use!

—Greg W. Myers

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250	10.00	11.00	12.00
500	19.00	21.00	23.00
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Brief History

Skywald Comics

By Steve Rowe

If ever a comics company can be truly forgotten, then Skywald would certainly be one of them. The main reason is that Skywald produced no outstanding stories — indeed, many of the stories were barely competent. At the beginning, they tried to experiment and they did produce some diamonds among all the rubbish, but they were uncut diamonds.

The name "Skywald" came from the names of the original publishers, Sol Brod***sky*** and Israel ***Wald***man. Both had had plenty of experience in comics. Waldman had published IW and Super comics from 1958 to 1964, using plates that were obtained from someone at Eastern Color. Sol Brodsky had been Marvel Production Manager from 1961 to 1970, and had many other various editing and production jobs in comics in the Forties and Fifties. He became editor of the new comics.

In September of 1970, information was released to the fan press about the upcoming comics: Two black-and-white horror comics, two color westerns, and two other color books. Fans were looking forward to the new books.

In 1970, most fans had good memories of the black-and-white Warren magazines of 1964 to 1969, edited and mostly written by Archie Goodwin, and anticipation was high, especially with a key member of the Marvel staff in charge of the books.

When the first black-and-white comic, *Nightmare* (cover-dated December), was released in October, it was extremely disappointing. All but three stories were poor Fifties reprints, and the new stories were meager.

The comics industry did take notice though. The then-active Academy of Comic Book Artists sent Skywald a letter of protest about the amount of gore, and both Marvel and DC announced plans for their own lines of black-and-white comics.

Psycho #1 (cover-dated January 1971) was a slight improvement, with a story drawn by Gray Morrow. February-dated comics introduced *Crime Machine*, a black-and-white reprint magazine of Avon crime comics, and the first of the Code-approved color comics.

By *Nigtmare* #3, the reprints were gone. More color comics came out, along with a motorcyclist super-hero in a black-and-white comic. And then, in the fall of 1981, Skywald temporarily suspended publication, in order to re-evaluate their line.

When they came back in the spring of 1972, only the horror black-and-white remained. Sol Brodsky left in the summer of 1972, and Al Hewetson became editor. By the time Skywald published its last titles in the early months of 1975, it was using artwork by a Spanish shop (which later provided art for Warren and Charlton), and by newcomers such as Gene Day.

The black-and-white comics included:

Nightmare — 23 issues and three annuals. Horror stories with a few series (such as Marv Wolfman's The Love Witch). Better artists included Bill Everett, Jeff Jones, Doug Wildey, and Mike Kaluta.

Psycho — 24 issues and three annuals. The Heap started in #2, and ran to #7, and returned in #10-13. The Heap also appeared in his/its own color comic. This Heap had a very slight similarity to the original by Hillman, but was not nearly so well done. In the final episode, The Heap goes home to live with his parents, Ma and Pa Kettle lookalikes. Frankenstein II started in #3 and ran through #6; this was a sequel to the novel. Other series included Love Witch, Demona, Out of Chaos, and Darkios Mansion. Better artists included Gray Morrow, Bill Everett, Ralph Reese, Doug Wildey, Jeff Jones, Mike Kaluta, and Berni Wrightson.

Scream — 11 issues. Lady Satan appeared in #2 and 3.

Crime Machine — two issues. Reprints of Avon Crime comics.

Hell-Rider — two issues. "Right on, with the cycling superhero!" This was Skywald's attempt to be relevant, and "tell it like it is." For *Hell-Rider*, that translated into sex, violence, and drugs. Hell-Rider is probably the only super-hero to attend a pot party dressed in suit and tie. The second strip featured Butterfly, the first black super-heroine in comics. Lastly, there was The Wild Bunch, a motorcycle gang. This book was offensive when it first came out, but it is now a dated period piece, almost camp in its quaintness.

Science Fiction Odyssey; this was never published, although all the stories intended for the first issue did show up in later issues of *Psycho* and *Nightmare*. [***CBG note:*** *This is not quite true. At least one story purchased for* SF Odyssey *never appeared. It was "The New Science" by Don Thompson, previously published in* Venture Science Fiction.] However, it did bring to comics the concept of buying only first publication rights. It was a victim of the 1971 cutback.

The color comics (all were 48 pages with one new story and the rest reprints) included:

Sundance Kid — two issues of *Blazing Six-Guns* and three of its own title. New stories by Len Wein & Dick Ayers and John Tartaglione. Ya see, there was this hit movie called *Butch Cassidy and the Sundance Kid* and the names were in the public domain — otherwise there was no resemblance. Reprints included Red Mask, Durango Kid, and Jack Kirby's Bulls Eye.

Tender Love Stories — four issues.

Jungle Adventures — three issues featuring Zangar by Gardner Fox and Jack Katz. Back-ups included Jo-Jo, Sheena, White Princess. #3's Zangar story was apparently the spark that led to Katz's creation of his *First Kingdom* series.

Bravados — two issues of *Wild Western Action* and one of its own title. New stories by Len Wein, Syd Shores and Mike Esposito. Back-ups included Durango Kid, Straight Arrow, and Red Mask.

Butch Cassidy — three issues. New stories by Gary Friedrich and Tom Sutton. Back-ups included Whip Wilson, Red Mask, and Dead Canyon. That movie again. No connection, which is possibly one reason why readers didn't take kindly to Butch and Sundance.

Heap — one issue; this featured the character from *Psycho*. The color comic contains a story by Bob Kanigher, Tom Sutton, and Jack Abel. This is the usual blind beauty and the

(SKYWALD, Page 48)

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SKYWALD
(From Page 47)

beast. The original Hillman Heap may have been the first of the Swamp Thing/Man-Thing crew in comics. Back-ups include various Avon non-series stories.

The end of Skywald was not the subject of concern in the fan press. No fond remembrances, no nostalgic yearning. Most fans — embarrassed by the lackluster scripts and amateur drawings, distressed by the violence, the gore, the dumbness — probably were glad to see it go. But there were a few good stories, particularly near the beginning. With more careful planning, more real knowledge of the market of the time — Skywald might have been a contender.

Eclipse donates comics to hospital fund-raiser

Eclipse Comics donated 5000 comic books as part of the 11th Annual Bathtub Regatta held July 28 to benefit Children's Hospital Medical Center of Northern California.

The annual event, in which contestants race bathtubs in the San Francisco Bay, is staged by Children's Hospital Branches Inc., a volunteer group founded in 1914 to raise funds for the hospital, which specializes in pediatric care, including treatment of emergencies, chronic diseases, and genetically transmitted disorders.

In addition to donating comics — given away to the first 5000 "children of any age" who attended — Eclipse Editors Dean Mullaney and Catherine Yronwode acted as judges, helping to determine winners in the decorative and "Funny Tub" category.

According to Mullaney, "Eclipse got involved in this event through the offices of Tom Walton, of the Comix and Comics shops in the Bay Area. Tom not only introduced us to the people at Children's, he and his crew have taken on the job of coordinating the distribution of the complimentary comics, for which we are very grateful.

"Children's Hospital is a non-profit center which we are very proud to be able to support in any way.

DC news briefs

The following items are taken from DC press releases:

• *The Immortal Dr. Fate* will be a three-issue offset deluxe reprint series, following the one-shot *Man-Bat* reprint, according to editor Nick Cuti. *The Immortal Dr. Fate* #1 will go on sale in October (cover date January), and all issues will include the more recent material considered by fans to be classic tales. The line-up includes the *First Issue Special* story by Martin Pasko and Walter Simonson; the series that ran in the back of *The Flash* by Pasko, Steve Gerber, and the art team of Keith Giffen and Larry Mahlstedt; and an origin by Paul Levitz and Joe Staton. All three titles will be 32 adless pages and are expected to feature new wraparound covers. Covers to issues #2 and #3 will be drawn by Keith Giffen.

• Don Newton picks up *Infinity Inc.* around issue #11, leaving his long run on *Batman*. Newton has also pencilled and inked a six-page "Tales of the Green Lantern Corps" story written by Paul Kupperberg.

• Rick Hoberg will become the penciller on *Batman* beginning with issue #380. Alfredo Alcala remains the inker, Doug Moench the writer.

• Paul Smith has pencilled and inked a chapter in the *Batman Annual*. Another chapter is pencilled and inked by Jerry Ordway, a third chapter pencilled by Dan Jurgens and a fourth chapter pencilled and inked by Alex Nino (who replaces Kevin O'Neill).

• *Batman and the Outsiders* #15 will be drawn by Trevor Von Eeden, not the announced team of Bill Willingham and Bill Anderson.

• Marv Wolfman has written a two-part *DC Comics Presents*. Part one features Superman and The Forgotten Heroes with part two featuring the inevitable Superman and The Forgotten Villains. Curt Swan pencilled part one.

• *Tales of the Teen Titans* #48 features a fill-in story by Steve Rude, best known for his work on *Nexus*. *Titans* '9 will have a fill-in story by Carmine Infantino spotlighting Wally West, Francis Kane, and Doctor Light. This allows George Perez to do full pencils for the double-sized *Titans* #50, featuring Donna Troy's wedding.

• Gil Kane is the artist for *Vigilante* #12 and #13. Ross Andru will continue to do the covers.

• Gil Kane will be the artist for the *Green Lantern Annual* #1. Len Wein writes and edits.

• Beginning with issue #13, *Atari Force* will feature a 17-page lead story by Gerry Conway and Jose Luis Garcia-Lopez. The remaining portion of the book will spotlight the individual members. Conway and editor Andrew Helfer will split the scripting, with Helfer already preparing a three-part story featuring Pakrat.

• Ernie Colon has been named as inker on the second *Firestorm Annual*, replacing Dick Giordano, who has other commitments.

• Rick Magyar will ink *Omega Men* #20, the final chapter in Doug Moench's first storyline. Tod Smith will pencil. *Omega Men* #21 will feature a fill-in by Sharman DiVono and Alex Nino.

• Additional appearances of The Monitor will be in: *DC Comics Presents* #76, *Superman* #402 and 403, *Action comics* #560 and 564, *Saga of the Swamp Thing* #30 and #31, *All-Star Squadron* #40, *Infinity Inc.* #8, *Vigilante* #14, *Tales of the Teen Titans* #47, *Justice League of America* #234, and *Tales of the Legion of Super-Heroes* #317, #319, and #320.

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Comic-book industry birthdates: September

By Greg W. Myers

After your next trip to the local comic-book shop, make a stop at the nearest greeting card store and pick out some appropriate birthday cards for the following individuals, some of whom are among your favorites.

Sept. 1: ***Gene Colan*** — Veteran comic-book penciller, noted for his long tenure at Marvel Comics, where he rose to fame illustrating such titles as *Avengers, Tomb of Dracula, Daredevil,* and many more. Now working for DC, Colan has pencilled *The Night Force,* the *Nathaniel Dusk* mini-series, *The Phantom Zone* mini-series, and numerous fill-ins. He is currently one of the two main Batman artists, and is pencilling the *Jemm, Son of Saturn* maxi-series. He also pencils the "Ragamuffins" series for Eclipse.

Sept. 1: ***Gaspar Saladino*** — Well-respected letterer and logo designer with countless credits at many publishers, primarily DC and Marvel.

Sept. 2, 1948: ***Rick Obadiah*** — Publisher and secretary of First Comics Inc. Together with Mike Gold, he founded the company responsible for such fan favorites as *American Flagg!, Jon Sable Freelance, Warp, Grimjack,* and the revival of *E-Man.*

Sept. 2: ***Walt Simonson*** — Fan-favorite comics artist-writer, riding a wave of popularity because of his work on Marvel's *Thor,* which he has completely revitalized, and his *Starslammers* graphic novel. He first caught the public's eye with his award-winning stint with Archie Goodwin on Manhunter, published by DC in the Seventies in *Detective Comics.* His artwork has also graced the pages of *Batman, Metal Men, Battlestar Galactica,* and *The Rampaging Hulk* magazine, among many others.

Sept. 4, 1954: ***Paul Smith*** — Popular Marvel Comics artist, noted for his short stint on *The X-Men.* His current assignment is the bi-monthly *Doctor Strange* title, and he has also done material for *Marvel Fanfare* and others. Smith also draws the "Mike Mahogony" strip in the back of Pacific's *Sun Runners* title.

Sept. 5: ***Arvell Jones*** — Comics penciller and occasional fill-in artist with credits at both DC and Marvel. His most recent assignment was as "guest artist" on *All-Star Squadron* #37 — the special two-issue Marvel Family appearance edited and written by Roy Thomas.

Sept. 8: ***Archie Goodwin*** — Award-winning comics writer, with scripting credits at just about every major company. He wrote scores of stories for Warren's early b&w magazines, and was editor of the entire Warren line. Goodwin eventually became editor of Marvel's b&w magazine group, and then went to DC where he served a year as editor. While there he created the well-received "Manhunter" series with Walt Simonson, before departing to become editor-in-chief of Marvel's color comics line. Goodwin has scripted dozens of stories for Marvel, and won recognition for his adaptations of the blockbuster films *The Empire Strikes Back* and *Return of the Jedi.* He adapted *Alien* in a graphic novel for *Heavy Metal* with artist Walt Simonson. Goodwin has scripted several syndicated newspaper strips, including *Secret Agent Corrigan, Star Hawks,* and the recently canceled *Star Wars* strip. For the past five years, Goodwin has been the guiding light at *Epic Illustrated* magazine and the Epic Comics line.

Sept. 9: ***Frank Robbins*** — Veteran comics writer-artist, now retired. Robbins created the *Johnny Hazard* syndicated newspaper strip, and wrote scores of Batman stories for DC in the early Seventies, as well as other DC characters. He drew several *Batman* stories, as well as some issues of *The Shadow,* before moving over to Marvel. Robbins illustrated *The Invaders* and *The Human Fly* titles, among others, before retiring to Mexico.

Sept. 9, 1953: ***Leslie Zahler*** — Acclaimed comics colorist, responsible for the hues and tints in each issue of the award-winning First Comic *American Flagg!,* which is the creation of her husband, Howard Chaykin.

Sept. 10, 1952: ***Gerry Conway*** — Novelist, short-story writer, screenwriter, and one of the most prolific scripters of comic books in the business. After breaking in on DC's mystery books in the late Sixties, Conway moved to Marvel where he eventually handled virtually every character in the Marvel Universe, including Daredevil, Iron Man, Spider-Man, The Avengers, Thor, Captain America, and The Fantastic Four. In the mid-Seventies he took a free-lance editorial position at DC, where he was responsible for the revival of *All-Star Comics, Plastic Man,* and *The Freedom Fighters.* Conway created *Hercules Unbound, The Secret Society of Super-Villains,* and other titles, before returning to Marvel for a short stint as editor-in-chief. After returning to DC, he created *Steel, Firestorm,* and wrote both Batman titles, as well as *Wonder Woman, The Legion of Super-Heroes,* and *Justice League,* which he still writes. Current assignments include DC's *Atari Force, The Fury of Firestorm,* the *Sun-Devils* maxi-series, and several new projects, as well as continuing on *JLA.* His screenplays, with Roy Thomas, include *Fire and Ice,* the story to the new *Conan the Destroyer* movie, and the upcoming *X-Men* live-action film.

Sept. 13, 1947: ***Mike Grell*** — Fan-favorite comics artist-writer, best known for his creations *The Warlord,* for DC; *Starslayer,* for Pacific, and now First Comics; and the popular *Jon Sable, Freelance,* published by First. Grell once assisted Dale Messick on the *Brenda Starr* newspaper strip, before breaking into comics at DC. Once there, he drew Aquaman and Green Lantern tales, among others, before hitting it big as artist on *The Legion of Super-Heroes.* Grell is a Mickey Spillane enthusiast, and is drawing the Spillane centerfold tributes in First's *The P.I.'s* mini-series.

Sept. 14: ***Jim Novak*** — Comics letterer, with credits on just about every title Marvel has published. He has also won wide recognition for the many innovative and eye-catching logos he has designed, including the title logos for *Power Man & Iron Fist, Crystar,* the official *Star Wars* logo; the *Creepshow* movie logo, and many more.

Sept. 15: ***Kim Metzger*** — Long-time comics fan, frequent fanzine contributor, and currently staff editor of ***The Comics Buyer's Guide,*** ***Comics Collector,*** and ***Movie & Film Collector's World.*** Metzger writes regular columns and articles, as well as news items, for all three publications, and regards himself as one of the biggest fans and followers of DC's *Legion of Super-Heroes.* He also is the one who designed Saturn Girl's outfit, worn 1970-1982, and depicted by a variety of artists.

Sept. 17: ***Roger Stern*** — Former fanzine editor-writer, who eventually worked his way up to an editorial position at

(BIRTHDAYS, Page 50)

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BIRTHDAYS
(From Page 49)

Marvel Comics. Now a freelance writer at Marvel, past scripting assignments include well-received stints on *The Amazing Spider-Man* and *Captain America* (with John Byrne's pencils). Stern writes *The Avengers, Dr. Strange,* and scripted *The West Coast Avengers* limited series.

Sept. 20, 1957: ***Steve Ringgenberg*** — Another fanzine writer and interviewer turned pro, with scripting credits on DC's *New Talent Showcase* book. He is also a contributing editor and writer for *Comics Interview* magazine.

Sept. 20, 1947: ***Steve Gerber*** — Controversial comics writer, with a long list of scripting credits including Marvel's *Daredevil, Omega, The Defenders,* and *Man-Thing.* It was in the pages of the latter that Gerber introduced perhaps his most popular creation, *Howard the Duck,* who went on to star in his own daily and Sunday syndicated newspaper strip. After disagreements with Marvel, Gerber instigated a lawsuit over ownership of Howard, which recently was settled. Gerber once held a writer-editorial position at Marvel, and has been involved in television animation, working as a writer and story editor for Ruby-Spears. Gerber also created *Stewart the Rat* and *Destroyer Duck,* published by Eclipse. His latest efforts include the *Void Indigo* graphic novel for Marvel, illustrated by Val Mayerik.

Sept. 22, 1931: ***E. Nelson Bridwell*** — Writer, editorial assistant, editor, historian, and master of trivia — now in his 20th year at DC Comics, Bridwell worked his way up the ladder from Mort Weisinger's assistant to letter column writer-editor, and eventually comics scripter and editor himself. He is noted as the first comics fan to turn pro. Bridwell edited the *Shazam!* hardcover collection published by Crown, and introduced the *Batman* and *Superman* volumes. He wrote dozens of scripts for the *Shazam!* comic, as well as *Super Friends.* He also wrote the *Batman* newspaper strip.

Sept. 23, 1956: ***Dan Day*** — Ontario-born comics artist, brought into the business by his brother, Gene. With numerous fanzine and small-press magazine credits to his name, Day is winning new fans with his pencils on *Aztec Ace,* published by Eclipse. His work on DC's *Swamp Thing* was also well-received, as well as his cover assignments on *Batman,* and other books.

Sept. 25: ***Howard Bender*** — Member of the DC Comics Production Department, assisting the cover and color coordinator, Bob LeRose. Bender also is a freelance penciller, with credits at both DC and Marvel, including the "Dial 'H' for Hero" back-up stirp, and many fill-in assignments.

Sept. 25: ***Bob Layton*** — Another fan turned pro, moving from the pages of the fanzine *CPL* to art assignments at DC. Among his work there was the *Star Hunters* title, which he departed to pursue greener pastures at Marvel. He caught the eye of long-time Marvel readers with his work on *Iron Man,* with writer David Michelinie. He has inked hundreds of pages of various Marvel titles, including the Spider-Man books, but he may be best-known for his two *Hercules* limited series, which he wrote, pencilled, and inked.

Sept. 26, 1946: ***Louise Simonson*** — Former editor at Warren Publishing who eventually made the move to Marvel Comics where she rose to fame as editor of *X-Men.* She has edited many of Marvel's licensed characters, including the *Star Wars* and *Battlestar Galactica* titles, but has now begun to make her mark as a writer. Her current scripting assignments include *Power Pack, Marvel Team-Up,* the *Starriors* limited series, and future *Red Sonja* comics.

Sept. 27: ***Bob Sharen*** — Former background inker, and now colorist with many assignments at Marvel Comics. Among his coloring work, Sharen has been involved with *Captain America, Iron Man, Indiana Jones, The Incredible Hulk, The Thing, Micronauts,* and some of the Spider-Man books.

Sept. 27, 1951: ***Jim Shooter*** — At 13, he sold his first script to Mort Weisinger at DC, and after writing the adventures of Superman, Superboy, Jimmy Olsen, and most notably, The Legion of Super-Heroes, he retired from comics at 18. After five years, Shooter returned to DC, but, dissatisfied there, made the move across town to Marvel Comics. he began his career at Marvel by writing the likes of *Super Villain Team-Up,* but gradually progressed to an editorial assistant position. Still writing, Shooter later became associate editor, but, when the opportunity arose, he staged a coup and declared himself editor-in-chief of the entire Marvel Comics Group, where he remains unchallenged today. Shooter has scripted books like *The Avengers,* and he wrote the *Dazzler* graphic novel, but sales-wise his biggest success may very well be as scripter of the 12-part *Secret Wars* limited series. Shooter has had a controversial reign as head of Marvel, but has managed to guide the company to its present position as the biggest and most successful comics publisher in the United States today.

Sept. ?, 1926: ***Joe Kubert*** — 45-year comics veteran, noted for his long association with DC Comics, as an artist and writer, as well as editor. His background includes stints at the Will Eisner studio as a teen-ager, and then the famous Harry Chesler shop. Kubert has worked for Timely, Avon, MLJ, Quality, and other publishers. At St. John, Kubert created with Norman Maurer the first 3-D mags, *Mighty Mouse, The Three Stooges,* and his memorable *Tor.* He has long been involved with DC's war titles, especially *Sgt. Rock,* but other DC characters Kubert has illustrated include Dr. Fate, Sargon the Sorcerer, the Golden-Age Flash and Hawkman, Viking Prince, Enemy Ace, Firehair, and many more. He has done hundreds of covers for the company, involving almost every DC character, and as an editor has been in charge of most of the war books. He currently remains a cover artist, and edits *Arion* and *Sgt. Rock* for DC. His latest

(BIRTHDAYS, Page 51)

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BIRTHDAYS
(From Page 50)

creation is the forthcoming mini-series, *The Redeemer*. Kubert drew the *Tales of the Green Berets* syndicated newspaper strip, as well as a year of *Winnie Winkle*, but most of his time now is spent operating his Joe Kubert School of Cartoon and Graphic Art in New Jersey. He also writes and draws a monthly column in *Dynamite* magazine, "Joe Kubert's Corner."

Happy birthday to one and all!

We are attempting to make this monthly listing as complete as possible. If you work in the business, why not drop me a line with your birthdate, background, and current assignments? Help us spread the word so we can all celebrate the occasion! Greg W. Myers, c/o ***CBG****, 700 E. State St., Iola, Wis. 54990.*

See you next month.

Jurgens, Lightle to pencil 'Legion'

Beginning with issue #320, Dan Jurgens will be the new penciller on *Tales of the Legion of Super-Heroes*, editor Karen Berger announced. Jurgens replaces Terry Shoemaker who has finished his six-issue run to concentrate on other projects.

Steve Lightle will pencil over Keith Giffen's thumbnail sketches on *The Legion of Super-Heroes* #3 through #5 and will take over the pencils on the offset series completely with issue #7. Joe Orlando will make a guest appearance on #6.

Jurgens comes to *Tales of the Legion* with a strong appetite for science fiction, as evidenced by his work in *Warlord* and the *Sun-Devils* maxi-series.

Steve Lightle has pencilled for *New Talent Showcase* and *Batman and the Outsiders*.

Flashback: 12 years ago

A new character and a new heroine are introduced to Marvel Comics fans, in the first issue of *The Claws of The Cat*. Written by Linda Fite, the premiere story features artwork by Marie Severin and Wally Wood, and is on sale in August 1972.

—Greg W. Myers

'Animation Answers' group forms

A group of animation professionals and historians have formed Animation Answers, an information service specializing in the area of animated cartoons.

"Animated cartoons are an artform everyone loves," says John Cawley, co-founder of the group. "Though there are an increasing number of books written and courses taught on the subject, there has not been a central point for the gathering and spreading of information — until now."

Cawley, formerly with the Walt Disney Archives and currently associated with Don Bluth Animation, established the group independent of any animation studio or film society. There are no club fees or memberships. One need only send a stamped, self-addressed envelope with each question for a reply.

Questions will be answered by a wide variety of animation historians and researchers. The main base of the group, in addition to Cawley, includes: Jerry Beck (Co-author of *The Warner Brothers Cartoons* and author of the "Collecting Cartoons" column in ***Movie & Film Collector's World***), Mark Kausler (animator and historian), Jim Korkis (writer and instructor), Fred Patten (author), and Marc Schirmeister (artist).

The address for Animation Answers is P.O. Box 1582, Burbank, Calif. 91507.

DC plans third 'Sampler'

After the success of the *DC Sampler* #1 last summer, DC Comics published *Sampler* #2 in time for the 1984 summer convention season. The *Samplers* include two-to-three-page "teasers" for many DC Comics, giving readers a flavor of specific books. The *Samplers* are given away free at comics specialty stores and at conventions.

"*Sampler* #1 worked so well last year that we decided to go ahead with #2," said Bruce Bristow, DC's marketing director. "We're even doing a third *Sampler*, which is currently scheduled to ship in early fall. *Sampler* #3 may include some features that run four pages."

The *DC Samplers* introduce fans to new books and also reintroduce them to "old" books that have changed. "The *Sampler* is like a smorgasbord of DC books," said Dick Giordano, vice president-executive editor. "It's a small selection of what DC offers, and yet it gives a sense of how many different kinds of books we publish."

"Many people told me how much they like the *Samplers* because they can take the book home and 'browse' at their leisure," said Peggy May, DC's publicity and special events manager.

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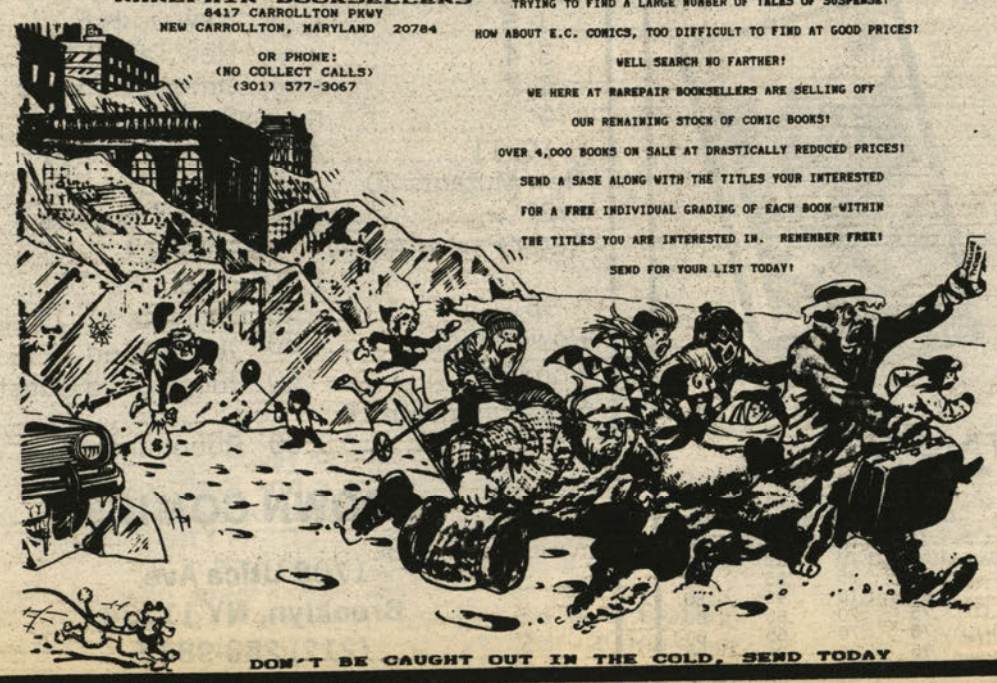

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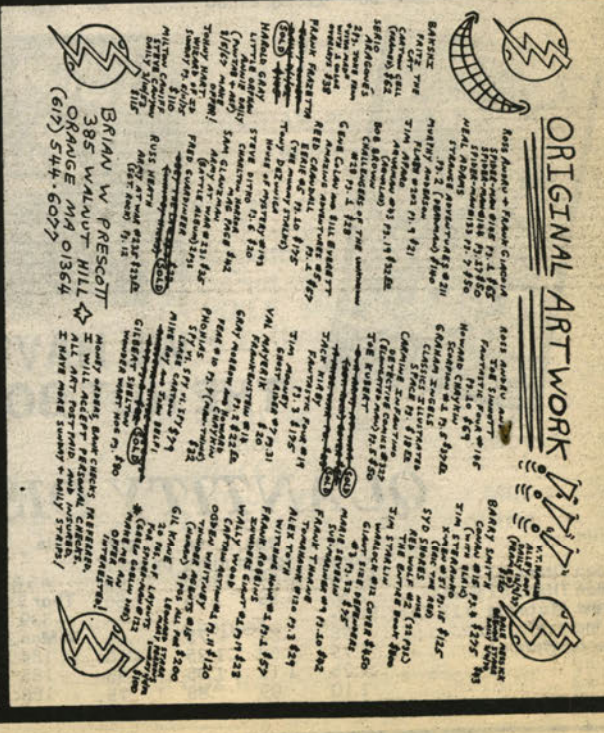

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GREAT LAKES

STATES IN REGION: Ill., Ind., Ky., Mich., Ohio and Wis.

GRAND RAPIDS, MI - Sept. 9 - Captains Minicon (C), Ramada Inn, 255 28th St. SW, A: $1, F: $30. Kirby J. Tardy, 2009 Eastern SE, Grand Rapids, MI 49507. PH: 616-247-7828.

TOLEDO, OH - Sept. 16 - Comic Show (C), Ramada Inn-Southwyck, 10am-6pm, A: $1.25, F: $30. T.E. Kessler Prods., 140 W 69th St., #121A, New York, NY 10023. PH: 212-787-4003.

NAPERVILLE, IL - Sept. 21-23 - Spycon II (U.N.C.L.E.), Sheraton-Naperville, 1801 N. Naperville Blvd., A: $10 until April 30, $13 until Sept. 10, $15 at door, T: 20, F: $30. Susan Cole, 2710 Rohl Wing Rd., Rolling Meadows, IL 60008.

ELMHURST, IL - Sept 23 - Elmhurst Comic Book & Baseball Card Show (C, Cd), American Legion, 210 W. Butterfield, A: $1. Graham Crackers Cards & Comics, 214 S. Washington, Naperville, IL 60540. PH: 355-4310 or 968-5250.

YPSILANTI, MI - Sept. 23 - King Kon Comic & Science Fiction Convention (C, Sf), Eastern Mich. Univ., McKenny Union, A: $3 advance, $4 at door, T: $45. Gary Reed, 160 S. Merriman, Westland, MI 48185. PH: 313-326-8788.

ROYAL OAK, MI - Sept. 23 - Encore-Con Comic Book & Baseball Card Show (C, Cd), American Legion Hall, 1815 Rochester Rd., 10am-5pm, A: n/a. Michael Lester, 16232 Carriage Lamp Ct., Apt. 929, Southfield, MI 48075. PH: 313-557-3235.

BOWLING GREEN, KY - Sept. 29 - Comic Book Show (C, Cd), Red Carpet Inn, I-65 Interchange, 9am-5pm, A: free, F: $25. Larry Holt, Box 236, Walters Ave., Bowling Green, KY 42101. PH: 502-843-3587.

MADISON, WI - Oct. 6-7 - Baseball Card, Record, Comic & Collectible Show (C, Cd), East Towne Mall, Hwy. 151 & I-90-94, A: free, T: 60, F: $40. Bob Gurske, 4640 Hwy. TT, Sun Prairie, WI 53590. PH: 608-837-3636.

DAYTON, OH - Oct. 6-7 - Maverick's Fall Show (C, Cd), Convention Center, 5th & Main, A: $1. Ron Wiley, 2312 E. Dorothy Lane, Kettering, OH 45420.

MILWAUKEE, WI - Oct. 7 - Milwaukee Comic Book Gathering (C), Burnham Bowl, 6016 W. Burnham St., A: free, F: $15. Jeff Parker, PH: 414-384-3629.

CLEVELAND, OH - Oct. 13 - Saturday's Child Comics-Nostalgiafest Show (C), The Somerset Inn, Jct. 8, 422 & 43, 11am-6pm, A: $1.50. Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118. PH: 216-932-8596.

WAUSAU, WI - Oct. 14 - Wis. Valley Coin Club Coin, Stamp, Ballcard & Comic Show (C, Cd), Labor Temple, 318 S. 3rd Ave., 9am-5pm, A: free, T: 50, F: $35. Harry Collins, PO Box 6, Schofield, WI 54476.

LOMBARD, IL - Oct. 28 - Relax-A-Con XXIII (C, Cd, Sf, M), Vet. Hall, 635 N. Parker Dr., 9am-4pm, A: $1, F: $19.95. B.J.'s Comic Corner, 260 N. Ardmore, Villa Park, IL 60181. PH: 312-834-0383.

STEVENS POINT, WI - Nov. 10-11 - Point Hobby Show (C, Cd), 51/10 Royale Best Western, A: free, T: 25, F: $125. Harry Collins, PO Box 6, Schofield, WI 54476.

BOWLING GREEN, KY - Nov. 10 - Fall Comic Book & Baseball Card Show (C, Cd), Bowling Green Mall, 2700 Nashville Rd., A: free. James Miles, PO Box 224, Bowling Green, KY 42101. PH: 502-842-6492.

MANSFIELD, OH - Nov. 17-18 - Mid-Ohio-Con (C, Cd, Sf, M), Richland County Fairgrounds, Fairhaven Hall, A: n/a. Roger A. Price, c/o March of Dimes, 37 Wood St., Mansfield, OH 44903.

ELMHURST, IL - Nov. 25 - Elmhurst Comic Book & Baseball Card Show (C, Cd), American Legion, 210 W. Butterfield, A: $1. Graham Crackers Cards & Comics, 214 S. Washington, Naperville, IL 60540. PH: 355-4310 or 968-5250.

TOLEDO, OH - Dec. 2 - Comic Show (C), Ramada Inn-Southwyck, 10am-6pm, A: $1.25, F: $30. T.E. Kessler Prods., 140 W 69th St., #121A, New York, NY 10023. PH: 212-787-4003.

MADISON, WI - Feb. 22-24 - WisCon 9 (Sf), Concourse Hotel, A: $13 until Jan. 31, $18 after. WisCon 9, Box 1624, Madison, WI 53701. PH: 608-251-6226.

PARK CITY, KY - March 8-10 - Con Cave Six (C, Sf), Park Mammoth Resort, KY 255 & US 31 W, A: $5 until Sept. 1, $7 until Feb. 14, $9 after, F: $15. ConCave, PO Box 90962, Nashville, TN 37209.

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va. and Wash. D.C.

SILVER SPRINGS, MD - Sept. 1-2 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Armory Place, Sentence St. & Wayne Ave., 10am-4pm, A: $6, F: $60. Jubliee, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

FAIRFAX COUNTY, VA - Sept. 8 - Tyson's Corner V Baseball Card & Comic Book Show (C, Cd), Westpark Hotel, Route 7, 10am-5pm, A: n/a. Ernie White, Box 9637, Richmond, VA 23228. PH: 804-264-0539.

SPARTANBURG, SC - Sept. 15 - SpartaCon (C), Holiday Inn, Jct. I-26 & I-85, A: $1. D.W. Howard, 38 Wall St., Asheville, NC 28801. PH: 704-254-2103.

TOWSON, MD - Sept. 23 - Serendipity (C), Quality Inn, Beltway Exit 26 S, A: $1. Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

ANNAPOLIS, MD - Aug. 24-26 - Phoenixcon 84 (Sf, M), Holiday Inn, 210 Holiday Court, A: $12 until April 30, $15 until July 31, $18 after. Phoenixcon, PO Box 599, Arnold, MD 21012.

RICHMOND, VA - Oct. 14 - Jubliee Comic Book & Science Fiction Convention (C, Sf), Holiday Inn, 6531 W. Broad St., 10am-4pm, A: $2.75, F: $30. Jubilee, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

ROANOKE, VA - Oct. 26-28 - RoVaCon 9 (C), Civic Center, A: n/a. RoVaCon 9, Box 117, Salem, VA 24153. PH: 703-389-9400.

ASHEVILLE, NC - Nov. 3 - Asheville Mini Con (C), Sheraton Motor Inn, I-240, A: $1. D.W. Howard, 38 Wall St., Asheville, NC 28801. PH: 704-254-2103.

TOWSON, MD - Nov. 11 - Serendipity (C), Quality Inn, Baltimore Beltway, Exit 265, A: $1. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

COLUMBIA, SC - Nov. 17 - Columbia Record & Comic Convention (C), Univ. of S.C., Russell House Ballroom, 10am-6pm, A: $1.50, F: $30. Carl Singmaster, PO Box 2301, West Columbia, SC 29171. PH: 803-796-9741.

TOWSON, MD - Dec. 16 - Serendipity (C), Quality Inn, Baltimore Beltway, Exit 265, A: $1. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

MEDFORD, MA - Sept. 13-16 - Collector-Mania Convention (C, Cd), Meadow Glen Mall, Rt. 16, 9:30am-9:30pm, A: free, F: $100. Dana Phillips, PO Box 423, Lynn, MA 01902. PH: 617-592-1378.

WEST HAVEN, CT - Sept. 16 - West Haven Baseball Card Show (C, Cd), Knight's of Columbus Hall, 263 Center St., 10am-4pm, A: $2 donation, under 12 $1. Harold Finer, 83 April St., West Haven, CT 06516. PH: 203-933-3489.

EAST HARTFORD, CT - Sept. 16 - Jubilee Comic Book & Science Fi Convention (C, Sf), Holiday Inn, 363 Roberts St., A: $3.50, T: $35. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

NAUGATUCK, CT - Sept. 16 - Naugatuck Comic Con 84 (C), Portuguese Hall, Cherry St. & Rubber Ave., A: 99¢, F: $20. David Armstrong, 116 Olivia St., Derby, CT 06418. PH: 203-734-6400.

HARTFORD, CT - Oct. 7 - Connecticut Comic Convention (C), East Hartford Elks Hall, 148 Roberts St., 11am-5pm, A: 99¢, T: 40, F: $15. Harold E. Kinney, RFD 1, Box 218A, Andover, CT 06232. PH: 289-1208.

BOSTON, MA - Nov. 17-18 - Dimension Convention (C), Sheraton, Prudential Ctr., A: $9 Sat., $7 Sun. Jon Estren, PO Box 400, Bronx, NY 10471. PH: 212-796-6275.

WEST HAVEN, CT - Nov. 18 - West Haven Baseball Card Show (C, Cd), Knight's of Columbus Hall, 263 Center St., 10am-4pm, A: $2 donation, under 12 $1. Harold Finer, 83 April St., West Haven, CT 06516. PH: 203-933-3489.

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.

BAYSIDE, QUEENS, N.Y. - Sept. 8 - Baseball Card & Comic Book Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free. Steve Sabow, 217-15 47 Road, Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361. PH: 212-224-9699.

MONROEVILLE, PA - Sept. 8 - Jubilee Comic Book & Science Fi Convention (C, Sf), Howard Johnsons, Rt. 48 & 22, A: $3.50, T: $35. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

ROCKVILLE CENTRE, NY - Sept. 9 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

PARAMUS, NJ - Sept. 9 - Comic Convention (C), Treadway Inn, 601 From Rd., 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

ROCHESTER, NY - Sept. 9 - Comic Book & Baseball Card Show (C, Cd), Marriott Inn, Exit 46, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

VALLEY FORGE, PA - Sept. 15 - Serendipity (C), Holiday Inn, King of Prussia Mall, A: $1. Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

MT. LAUREL, NJ - Sept. 16 - Comic Convention (C), Budget Motor Lodge, Rt. 73 & Fellowship Rd., 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

BUFFALO, NY - Sept. 16 - Buffalo Superstar Show (C), Marriott Inn, 1340 Millersport Hwy., 10:30am-4pm, A: $2.75, T: 60. Ted Hanes, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-835-1483.

CLARK, NJ - Sept. 22 - George Asbury's Card & Comic Extravaganza (C, Cd), Ramada Inn, 36 Valley Rd., A: $2. George Asbury, PO Box 572, Nutley, NJ 07110. PH: 201-667-3878.

SYRACUSE, NY - Sept. 22-23 - N.Y. State Comic Collectors Convention (C), Holiday Inn, Farrell Rd., Exit 39, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

WAYNE, NJ - Sept. 23 - Comic Convention (C), Holiday Inn, Service Rd. off Rt. 46 East, 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

HAUPP, NY - Sept. 23 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7).

WESTBURY, NY - Sept. 29 - Cards & Comics Expo (C, Cd), St. Anthony's Hall, 85 Post Ave., 10am-5pm, A: n/a, F: $33. Vincent Grassi, 36 Park Ave., Carle Place, NY 11514. PH: 516-248-6455.

PHILADELPHIA, PA - Sept. 30 - Comic Convention (C), Centre Hotel, Hall of Flags, 1725 Kennedy Blvd., 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

BUFFALO, NY - Sept. 30 - Superstar Convention (C), Marriott Inn, 1340 Millersport Hwy., A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

ALBANY, NY - Oct. 7 - One Day Comic Show (C), Holiday Inn, 1614 Central Ave., 10:30am-4pm, A: $1.50, T: 26. Ted Hanes, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-835-1483.

BAYSIDE, QUEENS, N.Y. - Oct. 13 - Baseball Card & Comic Book Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free. Steve Sabow, 217-15 47 Road, Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361. PH: 212-224-9699.

ROCKVILLE CENTRE, NY - Oct. 14 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

HAZLET, NJ - Oct. 14 - Jersey Shore Comic Convention (C), Sheraton Inn, Garden State Pkwy., Exit 117, Rt. 35 S, 9:30am-4pm, A: $1, F: $25. Mike Grecco Coll. Corner, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

NEW BRUNSWICK, NJ - Oct. 14 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

LANCASTER, PA - Oct. 14 - Serendipity (C), Treadway Resort Inn, Rt. 30, A: $1. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

PITTSBURGH, PA - Oct. 14 - Comic Book & Baseball Card Show (C, Cd), Conleys Motor Inn, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

WHITE PLAINS, NY - Oct. 20-21 - Baseball Card & Paper Collectible Show (C, Cd), Westchester County Center, 10am-6pm, A: n a, F: $95. Gloria Rothstein Shows, 12 Chatham ST., Suffern, NY 10901. PH: 914-357-8410.

PITTSBURGH, PA - Oct. 20-21 - Steel City Con 7 (C), Duquesne University, 600 Forbes Ave., A: $1. Jack McGonigle, Box 64, Harmony, PA 16037. PH: 412-452-6845.

ROCHESTER, NY - Oct. 20 - Super Saturday Comic & Baseball Card Show (C, Cd), Marriott Inn, Exit 46, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

HAUPP, NY - Oct. 21 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7).

BUFFALO, NY - Oct. 21 - Comic & Card Show (C, Cd), Airport Holiday Inn, 4600 Genesee St., 10:30am-4pm, A: $1.50, T: 55, F: $40. Ted Hanes, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-835-1483.

ROCHESTER, NY - Oct. 28 - Comic Con 1984 (C), Marriott-Airport, 1890 West Ridge Rd., A: n/a. Center City Conventions, PO Box 60682, Rochester, NY 14606.

VALLEY FORGE, PA - Oct. 28 - Serendipity (C), Holiday Inn, King of Prussia Mall, A: $1. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

BUFFALO, NY - Oct. 28 - Comic Book & Baseball Card Show (C, Cd), Airport Holiday Inn, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

ALBANY, NY - Nov. 3-4 - AlbanyCon Comic Book Convention (C), Holiday Inn, Central Ave., A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

HAUPP, NY - Nov. 4 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7).

BAYSIDE, QUEENS, N.Y. - Nov. 10 - Baseball Card & Comic Book Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free. Steve Sabow, 217-15 47 Road, Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361. PH: 212-224-9699.

ATLANTIC CITY, NJ - Nov. 10-11 - Comic Book & Baseball Card Show (C, Cd), Lafayette Hotel, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

ROCKVILLE CENTRE, NY - Nov. 11 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

NEW BRUNSWICK, NJ - Nov. 18 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

WESTBURY, NY - Nov. 24 - Cards & Comics Expo (C, Cd), St. Anthony's Hall, 85 Post Ave., 10am-5pm, A: n/a, F: $33. Vincent Grassi, 36 Park Ave., Carle Place, NY 11514. PH: 516-248-6455.

ALBANY, NY - Nov. 24 - Collectors Expo (C), Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

CONVENTION DIRECTORY

LISTING FORM

Show site (city & state) _____

Date _____

Name of show _____

Sponsor _____

Location (hotel, etc.) _____

Street address _____

Admission charge _____

Show Chairman _____

Address _____

Phone _____

Mail to: The Comics Buyer's Guide, Con. Calendar
700 E. State St., Iola, WI 54990

COMICS TRADER

Here I go again with more DC Comics from my personal collection. Your response from my first three previous ads in CBG has been tremendous. Prices and Comics are still available from my last two ads (CBG #557 and CBG #561-- Both in the Comic Trader Section... Check them out). All comics in this ad are in fine to mint condition unless otherwise stated. Satisfaction guaranteed. Please add $ 2.00 plus 2¢ per book for postage and insurance and also enclose an SASE with all orders. Alternates are appreciated. This ad is good until November 30,1984. Minimum Order $ 20.00. MAIL ORDERS TO:

RICK WAUGH, 2053 WILKINS AVE. #68, NAPA, CA. 94559

GREEN LANTERN #90$ .75
#91-96,98,99 $ .75
#100 $ 1.10
#101-103,105-113 $ .60
#115-118,122-140 $ .60
#141-143 $ 5.00
#144-159 $ .50
HAWK & DOVE #1 $ 1.25
#2-6 $ .80
HAWKMAN #1 $ 20.00
#2 $ 9.00
#3-5 $ 4.50
#6-10 $ 3.25
#11-15 $ 2.25
#16 (G-VG) $ .60
#17-21 $ 1.25
#22 (VG) $ .60
#23-27 $ 1.25
HOUSE OF SECRETS
#7(VG) $ 3.25
#23(G) $ 1.50
#24 (VG-FI),#25(G) 1.00
HOUSE OF SECRETS
#37(VG),39(G) $ 1.00
#42(VG) $ 1.00
#47(FAIR) $ .25
#53,59. (VG-FI) $ .60
#60 $ 1.50
#61(VG)62(VG) $ .60
#63 $ 2.50
#66(G,TAPE/SPINE)$ .50
#67(G-VG) $ 1.00
#68(VG),70(VG) $ .50
#71-80 (VG) $ .50
#81,84,86,89 $ .50
#87,90,91 $ 2.00
#93 $ 1.00
#97(VG),100 $ .50
HERCULES UNBOUND
#1 $.75 #2-12 $ .50
HOUSE OF MYSTERY
#62(VG) $ .75
#64(G) .60
#89(G) .40
HOUSE OF MYSTERY
#90(G),118(G) $ .40
#100,101(FA-G) $ .25
#127(G),132,133(VG).40
#129,149(FAIR) $ .25
#135,139,143(G)$ .40
#137,145,146(VG) .50
#148,15 (G) $ .40
#150,152-161(VG) .50
#162-174,177 $ .60
#178 $ 1.80
#179 (VG) $ 1.00
#180,181 $ 1.40
#184,185 $ 1.80
#187 $ .50
#188,191 $ 1.80
#192,202,206 $ .50
#213,216 $ .50
#224 $ 1.50
INFERIOR FIVE
#1 $ 1.50
#2-12 $ .75
ISIS #1-8 $ .60
JIMMY OLSEN
#1(VG,SM. AMT. $115.00
(OF TAPE ON COV.
(SLIGHT TEAR ON
(COV.)
#10(VG-FI) $ 10.00
#13(G-VG) $ 5.00
#14 $ 17.00
#15(FA. & BACK COV. 2.00
(GONE)
#16,17,20(VG-FI) $ 7.00
#21,22 (VG) $ 3.00
#23(G-VG) $ 2.50
#24,25,27,29,30 $ 7.50
#28 (VG-FI) $ 2.00
#33,34 (G) $ 1.50
#35-39 $ 4.50
#40(VG-FI) $ 2.00
#41-44,46 $ 3.00
#45,47 (VG) $ 1.25
#48-50(G) $ 1.00
#51-54,56-61,65-69 1.75
#55(G),62(G) $ .75
#63,64 (VG) $ 1.00
#70 $ 1.80
#71,72,75-77 $ 1.50
#73,74 (VG) $ 1.00
#78,79(G-VG) $ .75
#80-90, 100 $ 1.50
#91-99, 104, 106 $ .75
#101-103,105,107-110 .60
JIMMY OLSEN
#111-132 $ .50
#133 $ 1.25
#134-139 $ 1.00
#140-148 $ .75
#149-163 $ .50
JOHNNY THUNDER
#1-3 $ .50
JOKER #1-9 $ .50
JONAH HEX #1 $ 2.75
#2-5,8-10 $ 1.25
#7 $ 1.50
#11-15,17-20 $ .75
#16(VG) $ .25
#21,23,25-31,33-35$ .60
#36-45,47-55 $ .50
JONAH HEX SPECIAL #16 .75
JUSTICE, INC.#1-4 $ .50
JUSTICE LEAGUE
#1 (VG) $105.00
#2(G-VG) $ 25.00
#3 $ 45.00
#4,5 $ 30.00
#6(G-VG) $ 6.00
#7 $ 20.00
#8,10 (VG) $ 7.00
#9 $ 20.00
#11-15,17-20 $ 9.00
#16(VG) $ 3.00
#21-22(VG) $ 3.00
#23,24 $ 4.00
#25,27(VG) $ 3.75
JUSTICE LEAGUE
#26,28,29(G-VG) $ 2.00
#30 $ 4.00
#31,33-36 $ 2.50
#32 (G-VG) $ 1.25
#37,38,39 $ 3.50
#40(VG) $ 1.00
#41-50 $ 2.50
#51-60 $ 2.00
#61-70,76,93 $ 1.25
#71-75,77-92 $ 1.00
#94 $ 5.00
#95,96 $ 1.25
#97 $ 1.50
#98,99 $ 1.00
#100-111(FI,SUBSCRIPTION
COMICS)$ .35
#112-135 $ .75
#136-150,152-163 .60
#165-167,170-182 .60
#184-190 $ .60
#191,192,194-199$ .50
#200 1.00
#202-209,211,212 .50
#193 $ 1.00
KAMANDI #1 $ 1.25
#2-10,32 $ .75
#11-31,33-40 $ .60
#41-59 $ .50
KARATE KID #1 $ .75
#2-10,12-15 $ .50
KORRA #1-7 $ .50
FLASH #118 (M) $ 20.00
#119,120 (VG) $ 4.00
#121,122 (G-VG) $ 2.50
#123 (G-VG) $ 4.00
#124 (M) $ 10.00
#125,127 (VG-FI) $ 2.00
#126,128,130 (M) $ 10.00
#129 (M) $ 12.00
#131-134 (M) $ 6.00
#135,137,138(VG-F) 2.00
#136, (M) $ 6.00
#139 (G) $ 1.00
#140 $ 3.00
#141-146,148-150 $ 2.50
#147,154 (VG) $ 1.00
#151-153,155-159 $ 1.50
#160 $ 2.00
#161-170 $ 1.25
#171-173,175-177 $ 1.00
#174,178-181(VG) $ .75
#182-190 $ .75
#191-195,197-200 $ .60
#196,205,214,229 $ .80
#201-204,206-213 $ .50
#215,216 $ .50
#217-219(FI-M,SU)$ .85
#220-228(FI-M,SU)$ .45
#230,231,233-251 $ .50
#232,300,275,276 $ .80
#253-267,269,270 $ .50
#268 (G) $ .25
FLASH #272 $ .50
#277-299,301-305 $ .50
#306 $ 1.20
#307-312 $ .80
#314,316-320 $ .50
FLASH ANNUAL
#1(G,TORN SP) $ 2.00
FLASH SET FOR $450.00
FLASH SPECTACULAR
#11 $ 1.00
FOREVER PEOPLE
#1 $ 2.00
#2-5 $ 1.00
#6-8 $ .75
#9,10 $ .90
#10,11(FI-M,SUB) $ .40
FOUR STAR SPECTACULAR
#1-6 $ .50
FREEDOM FIGHTER
#1 $ .75
#2-10,12-15 $ .50
FROM BEYOND/UNKNOWN
#1, $ .60
#2,4-13,15-25 $ .50
#3 (FAIR) $ .15
GHOSTS #1,2 $ 1.10
#3-5 $ .75
#6-22 (FI-M,SUB) $ .40
#23-55,57-59 $ .50
#61-67,69-73 $ .50
#68 (G-VG) $ .35
GHOSTS #75-86 $ .50
#90-93,95-98,100 .50
#102-105 .50
GHOSTS SET FOR $ 27.00
GHOST CASTLE #1-3 .50
SUPER-HEROES/SUPER
GORILLAS #1 $ .50
GREEN LANTERN
#1 (FINE) $105.00
#2 (VG-FI) $ 20.00
#3 (FINE) $ 30.00
#4,5 (FI) $ 25.00
#6-8,10 (FI) $ 12.50
#9 (VG) $ 5.00
#11-15,17-19 $ 7.00
#16,20 (VG) $ 3.00
#21-30 $ 5.00
#31-36,38-40 $ 3.50
#37 (VG) $ 1.75
#41,44,46,48(VG) 1.00
#42,43,45,47 $ 2.00
#49,50 $ 2.00
#51-54,56-75 $ 1.50
#55 (G-VG) $ .75
#76 $ 28.00
#77 $ 14.00
#78-80 $ 12.00
#81-84 $ 8.00
#85-86 $ 12.00
#87,89 $ 7.00
#88 $ 1.50

EVENTS
(From Page 55)

ROCHESTER, NY - Nov. 25 - Collectibles Spectacular (C), Marriott Inn, Exit 46, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

LANCASTER, PA - Dec. 1 - Serendipity (C), Treadway Resort Inn, Rt. 30, A: $1. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

VALLEY FORGE, PA - Dec. 2 - Serendipity (C), Holiday Inn, King of Prussia Mall, A: $1. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

SYRACUSE, NY - Dec. 2 - Comic & Science Fiction Convention (C, Sf, ST, DW), Holiay Inn, Farrell Rd., Exit 39, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

BAYSIDE, QUEENS, N.Y. - Dec. 8 - Baseball Card & Comic Book Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free. Steve Sabow, 217-15 47 Road, Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361. PH: 212-224-9699.

PHILADELPHIA, PA - Dec. 8-9 - Dimension Convention (C), Franklin Plaza, 2 Franklin Plaza, A: $7.50 Sat., $6 Sun. Jon Estren, PO Box 400, Bronx, NY 10471. PH: 212-796-6275.

"N/A" in our con list means the information is Not Available.

When you see "adm. N/A," it does *not* mean there is no admission. It means we don't know what the admission is.

As for our other abbreviations: C means comics, Cd means cards, SF means science fiction.

ROCKVILLE CENTRE, NY - Dec. 9 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

NEW BRUNSWICK, NJ - Dec. 9 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A: $2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

BUFFALO, NY - Dec. 9 - Comic Book & Baseball Card Show (C, Cd), Airport Holiday Inn, 4600 Genesee St., A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

HAUPP, NY - Dec. 16 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7).

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash.

LOS ANGELES, CA - Sept. 2 - Los Angeles Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd, A: $1.50. Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046.

CULVER CITY, CA - Sept. 2 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg., 4117 Overland Ave., 10am-5pm, A: $2.50. Douglas Wright, PO Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

STOCKTON, CA - Sept. 22 - Cosmic Heroes' Convention (C), Holiday Inn, 10am-5pm, A: $1, F: $20. Bill's Cosmic Heroes, PO Box 145, Stockton, CA 95201. PH: 209-951-7128.

SAN JOSE, CA - Sept. 30 - Americon (C), LeBaron Hotel, 1350 N. 1st St., A: n/a. Dan Vado, PO Box 6993, San Jose, CA 95150. PH: 408-279-8070.

LOS ANGELES, CA - Oct. 7 - Los Angeles Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd, A: $1.50. Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046.

CULVER CITY, CA - Oct. 7 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg., 4117 Overland Ave., 10am-5pm, A: $2.50. Douglas Wright, PO Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

FULLERTON, CA - Oct. 26-28 - 14th Annual Fantasy Faire (F), Griswold's Inn, 1500 S. Raymond Ave., A: $10 per day. Peggy Crawford, 1855 W. Main St., Alhambra, CA 91801. PH: 818-337-7947.

CULVER CITY, CA - Nov. 3 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg., 4117 Overland Ave., 10am-5pm, A: $2.50. Douglas Wright, PO Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

(EVENTS, Page 57)

CBG DEALER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Dealers listed in bold type carry The Comics Buyer's Guide.

ALASKA

Bosco's Comics
2607 Spenard Rd.
Anchorage, AK 99503
907-274-4112
A full line, full service shop.

The Comic Shop
600 Noble St.
Fairbanks, AK 99701
907-452-5780
Alaska's most complete new and back issue comic store.

ARIZONA

Ace Book Exchange
Marty Hay — Comics
6350 E. Apache Trail #11
Mesa, AZ 85205
602-984-4740
Arizona's best selection collectors comics! Great discounts! Layaways, mail order.

CALIFORNIA

Al's Comic Shop
1847 Pacific Ave.
Stockton, CA 95204
209-464-1513

Alpha-Omega Comic Express
3636 N. Hazel #104
Fresno, CA 93711
209-226-7866
Dealers only. Current back issue price list $2.00

Bud Plant
22378 Thunderbird
Hayward, CA 94545
415-786-1840
Dealers only: books, magazines, back issues, new comics. 9-4 M-F.

Comic Collector Shop
73 E. San Fernando
San Jose, CA 95113
408-287-2254
New comics air freighted every Friday. Since 1968 largest selection.

Comics & Comix
7 stores in Northern California
General Information:
415-845-7598
Stores in San Francisco, Berkeley, Palo Alto, Sacramento, Citrus Heights, Fairfield.

Comics Plus
147 Pomona Mall East
Pomona, CA 91766
714-629-8860
New comics Friday delivery — collector issues — paperbacks — books — paper ephemera

Cosmic Comics
127 So. Murphy Ave.
Sunnyvale, CA 94086
408-733-6832
We carry comics, fantasy, games, miniatures, accessories, darts too!

R & K Comics
3153 El Camino Real
Santa Clara, CA 95051
408-544-6512
Subscription service available. Big discounts on all comics.

COLORADO

Colorado Comics
304 E. Colfax Ave.
Denver, CO 80203
303-831-9636
Located across from State Capital Building in downtown Denver.

CONNECTICUT

The Bookie
116 Burnside Ave.
East Hartford, Ct 06108
203-742-5417
Connecticut's largest inventory new and old. Open Wed.-Sun. afternoons.

Imagin-If
910 Whalley Avenue
New Haven, CT 06515
Old and new comics, T-shirts, gifts, novelties.

DELAWARE

Captain Blue Hen Comics/Cards
286 E. Main St.
Newark, DE 19711
302-737-3434
Discounted comics & cards. We buy also. Dover store 734-3222.

Comics and Robots
509 Phila. Pike
Wilmington, DE 19809
302-764-6792
20% discount/comics/ toys/old and new/Craig Dawson, prop.

FLORIDA

A&M Comics & Books, Inc.
6650 Bird Rd. (S.W. 40th St.)
Miami, FL 33155
305-665-4167
Buy 2 new comics, get 1 free + comic bag. Baseball cards.

Abacus Hobbies Comics & Books
2936 So Fla. Ave
Lakeland, FL 33803
813-688-8222
180,000 Comics in stock, send us your want lists.

Enterprise 1701
2814 Corrine Dr.
Orlando, FL 32803
305-896-1701
The complete fantasy shop — comics, games, paperbacks. No mail order.

Geppi's Comic World, Inc.
Keene Plaza Shopping Center
2226 East Bay Drive
Largo, FL 33541
813-585-0226

Peace Chief Sound Center
6806 14th St. West (U.S. 41)
Bradenton, FL 33507
813-756-6224
Collector's Headquarters: comics, gum cards, albums, tapes, open 7 days/week.

Star Comics, Inc.
5802 Stirling Rd.
Hollywood, FL 33021
305-987-2258
Best selection of new comics, fanzines, posters, portfolios collectors supplies.

Sunshine Comics
6370 Bird Road
South Miami, FL 33155
305-667-8287
Buy 2 new comics, get 1 free. Open 7 days.

GEORGIA

Art Moods Cards and Comics
1058 Mistletoe Rd.
Decatur, GA 30033
404-321-1899
Buying and selling baseball cards and comics. Hours! 10-6 PM Daily.

Treasure Chest of Comic Books and Posters
2901 Buford Highway N.E.
Atlanta, GA 30329
404-325-4063
New Comics Thursday * Discounts * Back Issues * Surprises * Posters * Movie Items

ILLINOIS

Amazing Fantasy Comic Shop
1856 Sibley
Calumet City, IL 60409
312-891-2260
New comics before everyone! Even before they are printed!!!

Amazing Fantasy Comic Shop II
3514 W. 95th St.
Evergreen Park, IL 60642
312-425-7555
The fastest and friendliest comic shops in the Chicagoland area.

Comic Collector
3234 S. Harlem
Riverside, IL 60546
312-442-0399
Discounts on subscription service. Layaways available. Send your want lists.

Comics For Heroes
1702 W. Foster
Chicago, IL 60640
312-769-4745
New comics every Thursday 6 PM. Marvels, DC's available Mint. Dr. Who.

Everybodys Bookstore
2120 W. Devon
Chicago, IL 60659
312-764-0929
New comics, Friday, comics discounted. Comic boxes, bags, Sci-Fi, Playboys.

Friendly Frank's Comics
11941 South Cicero
Alsip, IL 60658
312-371-6760
New comics 12:30 Thursday. New Marvels 20% off. Wholesale/Retail.

GEM Comics
112 N. York Rd.
Elmhurst, IL 60126
312-833-8787
The "GEM" of Chicagoland comic shops, open 7 days.

Joe Sarno's Comic Kingdom
3905 West Lawrence Avenue
Chicago, IL 60625
312-588-8455
New comics received daily. Lowest back issue prices in Chicago

Larry's Comic Book Store
1217-19 W. Devon Ave.
Chicago, IL 60660
312-274-1832
Comics 1938-83, fanzines: Dr. Who, Japanese animation, SCI-FI.

Lyle's Hobby & Craft Center
38 North Cass Avenue
Westmont, IL 60559
312-852-8085
Specializing in old & new comics, collectors models, and Wargames.

Moondog's Comics
139 W. Prospect Ave.
Mt. Prospect, IL 60056
312-398-6060
"The Midwest's Finest Shops"

Moondog's Comics
1403 W. Schaumburg Rd.
Schaumburg, IL 60194
312-529-6060
"The Midwest's Finest Shops"

One Stop Comics
177 S. Oak Park Ave.
Oak Park, IL 60302
312-386-4349
Chicago's best selection of comics, cards, Dr. Who, portfolios, collector's supplies.

INDIANA

The Crimson Clover
109 W. 2nd Street
Seymour, Indiana 47274
Comics, D&D, Fantasy Games, Magazines, T-Shirts, Sci-Fi, "Open 7 Days"

KENTUCKY

BookWorld
7130 Turfway Rd.
Florence, KY 41042
606-371-9562
We have our new comics by noon on Friday.

The Great Escape
2433 Bardstown Rd.
Louisville, KY 40205
502-456-2216
New comics faster than anyone in area.

LOUISIANA

Com-Tronics Enterprises, Inc.
12111 Florida Blvd.
Baton Rouge, LA 70815
504-272-2915
New & old comics, baseball cards, supplies. Discount prices.

The Comic Book Emporium
100 St. James St. #B305
Baton Rouge, LA 70802
504-381-9619
Comics — role-playing & strategy; Games — used-books — open 7 days.

MARYLAND

Alternate Worlds
9924 York Road
Cockeysville, MD 21030
301-667-0440
New comics arrive every Friday. Open seven days a week.

Comic Book Kingdom, Inc.
4307 Harford Road
Baltimore, MD 21214
301-426-4529
Comics, pulps, BLB's baseball and non-sport cards. Open 12 Noon.

Comic Classics
365 Main St.
Laurel, MD 20707
301-792-4744, 490-9811
Discover new worlds of illustrated adventure. Open 7 days a week.

Geppi's Comic World, Inc.
Harbor Place
301 Light Street
Baltimore, MD 21202
301-547-0910

Geppi's Comic World, Inc.
Hechinger Square at Security Mall
7019 Security Blvd.
Baltimore, MD 21207
301-298-1727

Geppi's Comic World, Inc.
8317 Fenton Street
Silver Springs, MD 20910
301-588-2545

Geppi's Subscription Service
1720 Belmont Avenue, Bay C
Baltimore, MD 21207
301-281-1144

Geppi's Comic World, Inc.
Ocean Plaza Mall
94th Street & Coastal Hwy.
Ocean City, MD 21842
301-723-1181

MASSACHUSETTS

Best American Comics, Inc.
SuperHero Universe I
1105 Massachusetts Ave.
Cambridge, MA 02138
617-354-5344
Over 1½ million books in stock! Open seven days.

New England Collectables
1342 Hancock Street
Quincy, MA 02169
617-770-1848
Best back issue selection in state. And fair prices too!

New England Collectables
224 Main St.
Brockton, MA 02401
617-583-2404
Three months on racks at all times. Great sales too!

SuperHero Universe III
8 Winter St.
Boston, MA 02108
617-423-6676
Experience the largest comic store in the East — open 7 days.

MICHIGAN

Amazing Book-Store
3708 Richfield Rd.
Flint, MI 48506
313-736-3025
Bringing the best in current and old comics at discount.

Dealers: Your listing can be included in CBG for 26 or 52 weeks for just $2 a week. Send your name, address, phone and 10 words of copy to CBG Dealer Directory, 700 E. State St., Iola, WI 54990. Or, for more information, call the advertising dept. at 715-445-2214.

EVENTS (From Page 56)

LOS ANGELES, CA - Nov. 4 - Los Angeles Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd, A: $1.50. Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046.
SACRAMENTO, CA - Nov. 4 - Sacramento Comic Convention II (C), Sierra Inn, 2600 Auburn Blvd., A: free. Dan Houck, 6637 Chastain, Orangevale, CA 95662. PH: 916-988-3989.
LOS ANGELES, CA - Nov. 9-11 - SPERDVAC Old-Time Radio 10th Anniversary Convention (Radio), Viscount Hotel, 9750 Airport Blvd., A: $39 until Oct. 9, $45 at door. Sol Pavlosky, c/o SPERDVAC, PO Box 1587, Hollywood, CA 90078. PH: 213-254-8173.
LOS ANGELES, CA - Dec. 2 - Los Angeles Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd, A: $1.50. Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046.
CULVER CITY, CA - Dec. 9 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg., 4117 Overland Ave., 10am-5pm., A: $2.50. Douglas Wright, PO Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo., Neb., N.D. and S.D.
FARGO, ND - Sept. 22-23 - Valley Con 9 (C), Town House, A: $4. Dawn Lucas, 1422 S. 32 St., Apt. 316, Fargo, ND 58102. PH: 701-280-2675.

SOUTH CENTRAL

STATES IN REGION: Ark., La., Okla. and Tex.
LUBBOCK, TX - Oct. 7 - Comic Book & Baseball Card Convention (C, Cd), Hilton, 6th St. & Ave. Q, 10am-4pm, A: $1. PH: 806-796-2969.
HOUSTON, TX - Oct. 26-28 - Mini-Con "Halloween Con" (C, Sf), Ramada Hotel West, 7787 Katy Frwy., A: n/a. Mini-Con, 834 Regal, Houston, TX 77034.

SOUTHEAST

STATES IN REGION: Ala., Fla., Ga., Miss. and Tenn.
JACKSON, MS - Sept. 9 - Miss. Sportcard & Comic Book Show (C, Cd), Holiday Inn SW, US Hwy. 80 & Ellis Ave., A: $1. Henry Blum, PO Box 9310, Columbus, MS 39705. PH: 601-329-4260.
ORLANDO, FL - Sept. 22-23 - Orlandocon (C, Sf), International Inn, International Dr., A: $5. Jim Ivey, 561 Obispo Ave., Orlando, FL 32807.
KNOXVILLE, TN - Oct. 6 - Classy Con 4 (C), Ramada Inn-West, 7621 Knigston Pike, A: $1.50. Mark Derrick, 3920 Lonas Rd., Apt. F-210, Knoxville, TN 37919. PH: 615-588-6739.
N. MIAMI BEACH, FL - Oct. 13-14 - Miamicon '84 (C), Howard Johnson's Golden Glades, 10am-10pm, A: $5. Miamicon '84, 1788 NE 163rd St., N. Miami Beach, FL 33162. PH: 305-940-9539.
LEESBURG, FL - Oct. 13 - MultiCon (C, Sf, F), Convention Center, 109 E. Dixie Ave. at Venetian Gardens, 9am-5pm, A: $1.50. David Sanford, CFCA, 432 N. Eustis St., Eustis, FL 32726.
MEMPHIS, TN - Oct. 26-28 - Memphis Fantasy Con 84 (C, Cd, Sf), Ramada Inn, Southeast Airport, 3896 Lamar Ave., A: $12 until Oct. 1, $15 at door, $7 daily at door. Memphis Fantasy Convention Assn., 3336 Scenic Terr., Memphis, TN 38128. Roger Shuffield, PH: 901-386-8863.
MIAMI, FL - Feb. 1-3 - Omnicom VI (C, Sf), Biscayne Bay Marriott Hotel & Marina, A: $26.50 until Nov. 30. Omnicon VI, PO Box 970308, Miami, FL 33197. PH: 305-253-6842.
PENSACOLA, FL - Feb. 22-24 - Universe Con (C, Cd, Sf), University Mall, Davis Hwy., A: free. Robert L. Underwood, 4966 Springhill Dr., Pensacola, FL 32503. PH: 904-478-2203.
BILOXI, MS - March 8-10 - CoastCon '85 (Sf), Royal d'Iberville Hotel, A: $10 until Oct. 31, $12.50 until Feb. 22, $15 at door. CoastCon, Box 1423, Biloxi, MS 39533.

CANADA

VANCOUVER, BRITISH COLUMBIA - Sept. 9 - Vancouver Comic Book Club ComiCon (C, Cd, Sf), Sheraton Landmark Hotel, 1400 Robson St., A: $1.50. Doug J. Brown, PO Box 48873, Bentall Stn., Vancouver, B.C., Canada V7X 1A8. PH: 604-738-9842.
TORONTO, ONTARIO - Sept. 15 - Toronto Comic Show (C), Ramada Inn, Carlton at Jarvis, 11am-4pm, A: $3, T: 55. John Biernat, 200 Queen St. W, Toronto, Ontario, Canada. PH: 416-596-1602.
VANCOUVER, BRITISH COLUMBIA - Oct. 28 - Vancouver Comic Book Club ComiCon (C, Cd, Sf), Sheraton Landmark Hotel, 1400 Robson St., A: $1.50. Doug J. Brown, PO Box 48873, Bentall Stn., Vancouver, B.C., Canada V7X 1A8. PH: 604-738-9842.

CBG DEALER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Dealers listed in bold type carry The Comics Buyer's Guide.

Book Stop
1160 Chicago Drive
Wyoming, MI 49509
616-245-0090
New and back issue comics, supplies, paperbacks, T-shirts. Mail available.

Comics Archives
22515 Plymouth Rd.
Detroit, MI 48239
313-532-8450
Weekdays 12-7:30; Saturday 10-7; Sunday 1-5.

Comix Corner
31823 Utica Rd.
Fraser, MI 48026
313-296-2758
New comics discounted, collector's comics, collectors club, dungeons & dragons.

Reader's Exchange
160 S. Merriman At Cherry Hill
Westland, MI 48185
313-326-8788
New comics discounted, back issues, Dr. Who, gaming, portfolios, paperbacks.

MINNESOTA

Shinder's on 7th
628 Hennepin Ave.
Minneapolis, MN 55403
612-333-3628
Upper Midwest's largest selection of old and new comics and sf books.

Trade-Mark Comics
817 Main Ave.
Moorhead, MN 56560
218-233-6118
Your one stop, fantasy shop. Comics, games, books and more!

NEW HAMPSHIRE

Comic Store
1305 S. Willow St.
Manchester, NH 03101
We carry comics and related items.

Company House Comix
Old Rt. 28
Barnstead Parade, NH 03218
603-435-8673
I do mail order!!

NEW JERSEY

Collector's Center
729 Edgar Road
Elizabeth, NJ 07202
201-355-7942
Tuesday-Saturday 1-5; Buy, Sell, Trade.

Fat Moose Comics and Games
235 Ridgedale Ave.
Cedar Knolls, NJ 07927
201-898-4734
New & collector's comics, always discounted; Mon.-Sat.; 10:30-9.

NEW YORK

Batcave Comic Book Store
1670 Sunrise Highway
(in Child World Shopping Center)
Bay Shore, Long Island, NY 11706
516-665-4342
Long Island's largest comics store since 1978; 70,000 back issues.

Big Apple Comics
2489 Broadway
New York, NY 10025
212-724-0085
50% off all back issues. Large selection of Golden Age.

Bush's Hobbies
414 Hawkins Ave.
Lake Ronkonkoma, NY 11779
516-981-0253
Long Island's best selection of comic book's and baseball cards.

Collector's Comics
1971 Wantagh Avenue
(at Sunrise Highway)
Wantagh, NY 11793
New comics every Friday. 75,000 back issues/Dr. Who/Gaming.

Comic Book Scene
2133 Coney Island Ave.
Brooklyn, New York 11223
212-998-9377
New & Collector's Comics Discounted Mon.-Sun., buy, sell, trade.

Fantaco Enterprises, Inc.
21 Central Avenue
Albany, NY 12210-1391
518-463-1400
Voted one of the favorite comic shops in the U.S.

The Fantastic Store
160 New Dorp Lane
(Near the Lane Theatre)
Staten Island, NY 10306
212-667-7023
Fantasy games, Science Fiction, Comics / Magazines — New / Old, Collectors' supplies

Fourth World Comics
532 No. Country Rd. (25A)
Saint James, NY 11717
516-584-5868
Best comics store on Long Island

Funny Business
666 Amsterdam Ave.
(Between 92-93rd St.)
NYC, NY 10025
212-799-9477
The Store the Micronauts (#39) Invaded. Tremendous selection, 50% discount.

Jerry Ohlinger's Movie Material Store Inc.
120 West 3rd Street
New York, NY 10012-1298
212-674-8474
Open everyday 1:00-8:00 PM. Ind. Subway West 4th St. Stop.

West Side Comics
107 West 86th St.
New York, New York 10025
212-724-0432
New 60¢ Marvels, 3 for $1.00. New comics every Friday.

NORTH CAROLINA

Books/Records/Comics
215 North Gregson Street
Durham, NC 27701
919-683-3244
Buying DC, BLBS, pulps, Arkham House. Take Gregson off I-85.

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Comics 'Nuff Said!
1500 Central Ave.
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"Southeast's Best Comic Shop Books-Records 35% Off New Comics"

Heroes Aren't Hard To Find
1214 Thomas Ave.
Charlotte, NC 28205
704-375-7462
Heroes Hotline — 704-372-HERO
"The Carolinas' Comic Source"

Heroes Aren't Hard To Find
1003 Brookstown Ave.
Winston-Salem, NC 27101
919-724-6987
"The Carolinas' Comic Source"

Heroes Aren't Hard To Find
133½ E. Franklin St. #211
Chapel Hill, NC 27514
919-942-8645
"The Carolinas' Comic Source"

The Nostalgia News Stand
919 Dickinson Ave.
Greenville, NC 27834
919-758-6909
Open 9-5 Monday through Saturday. We buy older comics.

OHIO

Central City Comics & Collectables
4347 East Main St.
Columbus, OH 43213
614-231-1620
Large selection of back issues and new releases.

Dark Star Bookstore
231 Xenia Ave.
Yellow Springs, OH 45387
513-767-9400
Comics, science fiction. New, used, rare. Open daily. Mail order.

OKLAHOMA

Southside Comics & Science Fiction
2402 S.W. 59th
Oklahoma City, OK 73159
405-682-9144
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PENNSYLVANIA

The Comic Store
Park City Market
Lancaster, PA
717-626-4660
Thurs., Fri., 2-9, Sat. 10-5 Sorry, no mail-order.
Eide's Comix, SF & Records
11 Federal St., Pgh. 15212 and
North Hills Village Shopping Cnt.
Pittsburgh, PA 15237
412-231-3666
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Hildenbrand's
920 Washington St.
Reading, PA 19601
Thurs., Fri., & Sat. 5:30-8:30. New, direct & old comics.

The Keystone Gallery
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Reading, PA 19601
215-775-4938
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RHODE ISLAND

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401-521-9343
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Starship Excalibur
60 Washington St.
Providence, RI 02903
401-273-8390
R.I's most innovative comics and supply shop — open seven days.

SuperHero Universe II
The Arcade
72 Weybosset St.
Providence, RI 02903
401-331-5637
The only source you need for comics in R.I. — subscription service.

TENNESSEE

The Great Escape
Old Towne Village
139 Gallatin Road North
Madison, TN 37115
615-865-8052
Comics, science fiction, fantasy, gum cards, books, games and miniatures.

The Great Escape
1925 Broadway
Nashville, TN 37203
615-327-0646
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Memphis Comics, Records
665 So. Highland
Memphis, TN 38111
901-452-9376
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TEXAS

Dungeon Book & Comics
3700 Fredericksburg Rd.
Ste. 105
San Antonio, TX 78201
732-2272
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Fantastic Worlds Bookstore
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Fort Worth, TX 76116-4121
817-731-6222
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VIRGINIA

B & D Comic Shop
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Capital Comics Center
& Book Niche
2008 Mt. Vernon Avenue
Alexandria, VA 22301
703-548-3466
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Geppi's Comic World, Inc.
Crystal City Underground
1755 Jefferson Davis Hwy.
Arlington, VA 22202
703-521-4618

Geppi's Comic World, Inc.
8330 A Richmond Hwy.
Alexandria, VA 22306
703-360-0120

Marie's Books & Things
1701 Princess Anne Street
Fredericksburg, VA 22401
703-373-5196
3 exits off I-95, on main drag across from Hardee's.

Nostalgia Plus
5610 Patterson Ave.
Richmond, VA 23226
804-282-5532
New and back issue comics/golden, silver age comics/magazins

WASHINGTON

Golden Age Collectables
1501 Pike Place Market
401 Lower Level
Seattle, Washington 98101
206-622-9799
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WISCONSIN

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#9 Doc Savage, related paperbacks
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9. Exceptions to any of the above rules must be stated in the seller's advertisement.
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4000 ANNOUNCEMENTS

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SAN FRANCISCO - we sell "offbeat" stuff, 1950's-80's. Dells, TV movie comics, Charlton, Classic Illustrated, Harvey, Gold Key, etc. Marvel and DC. Send your wants! We buy/sell gumcards. List item, condition, asking price. SASE on all correspondence. PH: 415-665-TEAM. San Francisco Card Exchange, 1316-18th Ave., San Francisco, CA 94122.

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ALLENTOWN-READING area has a complete comic store located at: 19 East Main, Kutztown, PA. Wednesday-Thursday-Friday: 4:30-9, Saturday: 9-6. 10% discount on sales over $5. Thanks!

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DICK TRACY enthusiasts! **THE TRACY TABLOID #4,** Summer issue is now available for $2. A five-issue subscription is $10. **THE TRACY TABLOID,** 120 Dunn Road, Mt. Carmel, CT 06518.

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DAVE SIM, BOB MCLEAD, KEITH POLLARD, will be some of the guests at the **KING KON** Convention, September 23, on campus at Eastern Michigan University. **COME UP AND SEE THEM!** PH: 313-326-8788, MI.

JEFF DEE will be joining us at **KING KON CONVENTION.** Why don't you? Watch for other ads for more details. September 23, 1984. Eastern Michigan University, Ypsilanti Michigan or call: 313-326-8788, MI.

KING KON CONVENTION - COMICS, SCIENCE FICTION, DOCTOR WHO, ETC. Ypsilanti Michigan, Eastern Michigan University, September 23. Advance tickets available. For more information call: 313-326-8788, MI.

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CONTRAST A DOCTOR WHO convention, featuring Jon Pertwee and Elizabeth Sladeto. For membership, information and dealers send SASE to: Contrast, P.O. Box 18811, Raleigh, NC 27619.

4005 PERSONALS

BUY HOTTEST concert shirts only $4 - tools, jewelry, novelty, flea market items, speakers, $20 pair below wholesale. Mail $2 money order for catalog. B&B's Outlet, Rt. #3, Box 346, Taylorville, IL 62568.

PICTURE T-SHIRT, anything you want on shirt, drawing, photo pictures, album, comic covers, etc. Send $7, size to: Photos, 2407 Central, Minneapolis, MN 55418.

COMICS

4101 ARCHIE WANTED

WANTED: KATY Keene comics with paperdolls intact. Sharon Rogers, 1813 Junius, Ft. Worth, TX 76103.

ARCHIE DIGESTS wanted. Send list with condition and price. All letters answered. Thank you. Kevin Edwards, 15 West Grady Street #B, Statesboro, GA 30458.

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4130 DC FOR SALE

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4131 DC WANTED

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4142 DELL/GOLD KEY/WHITMAN TO TRADE

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CARL BARKS original Art Comic Pages wanted. Will pay cash or trade. Reward for information. Call: 702-883-4100. Write: Ernst Gerber, Box 906, Minden, NV 89423.

WANTED: GHOST of **GROTTO**, Old Castle's Secret, Lost in Andres, Voodoo Hoodoo, Land of Totem Poles (Donald Duck). Give quote. Write: Earl Carnley, Box 33082 NAS, Pensacola, FL 32508.

4160 EC FOR SALE

EC REPRINTS! Full color 32 page comix. Complete sets of nine different issues $10; single issues $3. Postpaid. Hurry! We have last supply of these unique items. Martin Segal, Box 01-1122, Miami, FL 33101.

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ATTENTION ADVERTISERS: Place your ad in the EC Fan Club Newsletter. Send SASE for rates. Thomas Crouss, 100 Smyrna Street, West Springfield, MA 01089.

4162 EC TO TRADE

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FRANK ROBINS Shadow, Batman, Plop, Johnny Hazard. Jeff Pennig, 765 McMurray Dr. #K-12, Nashville, TN 37211.

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BERNI WRIGHTSON original art, obscure published work, portfolios. Cash paid, private collector. Tom Dannenberg, PH: 415-531-4986. 1553 East 38th St., Oakland, CA 94602.

CRUMB, BODE, Dietch, Shelton, Spiegelman, Irons original art wanted. Also comix by the above. Carl Goldberg, 75 Joralemon Street, Brooklyn, NY 11201.

BARRY WINDSOR SMITH original art, portfolios, prints, etc. Please send me all lists with your prices. PH: 305-754-9844. Robert Latimer, 53 N.E. 109th St., Miami Shores, FL 33137.

FANTASTIC FOUR original Bryne Art, page with the Thing, Reed, Sue and Johnny, plus Doctor Doom. Randall Sams, 393 East 16th Ave., Columbus, OH 43201.

4410 BIG LITTLE BOOKS FOR SALE

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1933-1950'S ISSUES. Buying 1930's-1950's comic books, Shadow Pulps, Dick Tracy. Top prices paid. PH: 416-222-5808. Ken Mitchell, 710 Conacher Drive, Willowdale, Ontario, Canada M2M 3N6.

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WANTED: STEPHEN King's The Plant - small promotional booklet published by Philtrum Press in 1982. Send price and condition to: Don Murphy, 1620 29th St. N.W., Washington, DC 20004.

BUYING HORATIO Alger Jr. books. Also Oz and BLB's. Ship for offer. Timely/Marvel comics wanted. Buying list $1. Buza, 1931 S.W. 34 Ct., Ocala, FL 32674.

4420 BOOKS GENERAL FOR SALE

WANTED TO buy: Any hunting magazine or cliping with photo and story of Turkey Conventions. Wanted: Any issue of the Turkey Observator magazine. Also buying any item of the TV shows of Family Affair, The Waltons, My 3 Sons. Cleo Bowman, Route 1, Box 324, Olanta, PA 16863.

4423 BOOKS GENERAL MAIL BID

BEST OFFER. Dark Shadows paperbacks VG or better, 1st printings #7, 7, 8, 9, 14, 15, 17, 18, 19, 19, 20, 28; later printings #1, 4, 4, 5, 5, 5, 6, 8, 16. Barnabas Collins, a personal picture album 1st printing 1969; Dark Shadows Book of Vampires and Werewolves 1970 1st printing; Barnabos Collins In a Funny Vien 5th printing 1969. Geraldine Powers, 4216 Mandalay, Royal Oak, MI 48073.

4430 PAPERBACKS FOR SALE

COLLECTABLE PAPERBACKS #15 featuring SF and Mystery Digests now available; #16 Sixties Sleaze; #17 Vintage paperbacks to follow. 2 20¢ stamps 3 lists. Tom Nigra, Pinetree Blvd., Apt. G9A, Old Bridge, NJ 08857.

4440 PULPS FOR SALE

100 MIXED old plups between years 1900 to 1950, conditions vary from Poor to Very Good, $150 plus enough postage/insurance. Nickerson, 4818 Reno, Sarasota, FL 33583.

WEIRD TALES, 21 issues, years 1944 to 1948, mostly Good, some fair, $250 or best offer plus postage and insurance. Nickerson, 4818 Reno, Sarasota, FL 33583.

JUNGLE STORIES, early years, mostly complete. Ki-Gor and His Golden Mate Helene, 37 issues, mostly Good, some Fair, 3 coverless, $300 or best offer plus postage/insurance. Nickerson, 4818 Reno, Sarasota, FL 33583.

4450 MAGAZINES FOR SALE

PLAYBOY: ALL issues, wall and desk calandars, V.I.P., Show Business Illustrated, much more. Also Penthouse, Oui and most major monthlies as well as hundereds of lesser known titles, many as low as 75¢ each. Good selection Underground comix. SASE for list(s). Kenneth Ritchie, 2159 New Meadow, Germantown, Tn 38138.

MAGAZINE COLLECTORS! Are you having trouble finding rare issues, selling your stock, or reaching other collectors? Magazine Collectors' Marketplace is America's leading advertising publication devoted solely to the needs of magazine collectors! For collectors of SF, mystery, comics, westerns, Playboys, pulps, TV guides - and every other type of magazine (also books & paperbacks!). Offering free 25-word classified if you mention CBG! Subscriptions $12/year. 12 issues. Samples $2. MCM, Box 3265, Santa Barbara, CA 93130.

TV GUIDES: 1949-84. Every issue available. Any article located. 42 page illustrated catalog $3. Special offer for CBG readers only. All catalog prices 25% off with this ad (expires August 31, 1984). PH: 309-833-1809. TV Guide Specialists, Box 20-T, Macomb, IL 61455.

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EERIE #1 (Warren) Mint $50; Eerie #2 thru #10 hardbound $50; Creepy #1 thru #10 hardbound $50; Necronomicon $50; Heavy Metal Cel portfolio $50. Postage extra. Information, PH: 518-463-3667. Fantaco, 21 Central Avenue, Albany, NY 12210.

PLAYBOY'S FOR sale. All VG to Mint. Nov. '63 $10; June '63 $3; Jan. '64 $5; Aug. '65 $3; Sept. '68 $3; Dec. '68 $3. Add a dollar for postage. Thanks. Bill Young, 122 Lacey, West Chester, PA 19382.

AUCTION!
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4451 MAGAZINES WANTED

PLAYBOY WANTED 1953-1963, calendars, V.I.P., SBI, related material. Adult mags, Pin-up art, scarce U.G. Comix. Kenneth Ritchie, 2159 New Meadow, Germantown, TN 38138.

PLAYBOY WANTED 1953-1954, calendars, V.I.P., all related material, adult mgs. Rodger Waddle BG, Rt. 2, Box 123, Dillsboro, IN 47018.

"KROKODIL", SOVIET Union Humor magazine. Also 19th Century Foreign humor mags., England, French, Italian, Spanish. Also welcome "Old" American humor. Dean, 8010 Esperanza Bay, Boynton Beach, FL 33436.

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4610 PORTFOLIOS/POSTERS FOR SALE

REVENGE OF The Jedi full size teaser $100 postpaid. Shipped in sturdy tube. Satisfaction a must. A few left. Comic Vendor, 18032, Crenshaw, Torrance, CA 90504.

8X10 MOVIE, television personalities, photographs. Black/white and color, top quality. Reasonable prices. Big catalog $1. Dealer prices available upon request. Selection includes movie cowboys, nostalgia movie and soap opera stars. Big Reel, Madison, NC 27025.

BORIS VALLEJO The Green Princess signed & numbered print, limited edition of 100, issued in 1976 by Mylos Press, $75 postpaid, insured. The Comic Rack, South 14 Monroe, Spokane, WA 99210.

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WANTED: FRANKENSTEIN portfolio #1 and Cycle of the Werewolf portfolio by Berni-Wrightson. Send price to: Don Murphy, 1620 29th St. N.W., Washington, DC 20004.

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OLD TIME radio on cassettes ($3) and reels ($7). Send $2 for catalog to: Tim & Vicki Gammon, 2361 Flamingo Way, Winter Park, FL 32792.

FREE 2 record album or 4 cassette album of Old Radio or W.C. Fields. Send $2 postage and handling to: Radio, 2407 Central, Minneapolis, MN 5541.

4660 GENERAL FOR SALE

OLD RADIO shows: Reels, cassettes, big selection, high quality. Catalog $1.50. Also nostalgia books and magazines. Nostalgia Warehouse, Box 268G, Glen Cove, NY 11542.

I'VE BEEN selling out-of-print science fiction and mystery paperbacks, hardcovers and magazines at reasonable prices since 1967. Write for my huge, free monthly catalogs. Pandora's Books, Box B-54, Neche, ND 58265.

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150 MIXED 45 RPM records from 1950's to 1980's, VG-better, $75+ $5 UPS shipping. 150 mixed 45's in G to G+, $36.50 plus $5 UPS. See my wantlist in CBG #551. Tom LeVasseur, P.O. Box 22285, Minneapolis, MN 55422-0285.

4661 GENERAL WANTED

TV GUIDES 1950-79, paperbacks: Red Arrow, Quick Reader, Bantam LA. Buy or trade for Bunker Books. Mr. M. Hill, 704 Safford Ave., Spring Valley, CA 92077.

STAR TREK BOOKS: Bantam paperbacks, Fotonovels, Enterprise Incidents, other relatled paperbacks. Please list titles, condition, printing, asking price. Marvin Brown, 2826 164th Pl., Hammond, IN 46323.

1981, 1983(?) & 1984 Tolkien calendars, 1977 Warren calendars, Frazetta & Boris calendars. Others with SF or GGA. Quote to: Dick, Box 3711, Bartlesville, OK 74006.

WANTED: G.I. Joe, Mint or used, 1-2 $3 (used $1.50), 6-10 $1.50 (used 75¢); DC Star Trek 2, 4, 50¢; Falcon 4 35¢; Hercules (new) 3 35¢; X-Men 107 $10 (used $3), 109 $12 (used $5); Peter Parker 89 40¢. Comic Vendor, 18032 Crenshaw, Torrance, CA 90504.

I'M CRAZY! I'll buy all the **SUPERMAN PEP PINS** you have! 1 or 100, I'll buy them all!! Danny Fuchs, 209-80B 18th Avenue, Bayside, NY 11360.

THREE STOOGES: Selected Columbia Pictures sound Super 8 films wanted in nice condition with boxes intact. PH: 617-492-6763 TWFS, 12-6 p.m. Write to: **STEVE SMITH,** c/o Million Year Picnic, 99 Mt. Auburn, ambridge, MA 02138.

4663 GENERAL MAIL BID

CORNER ON THE MARKET BOOKS, 604 Market Street, Parkersburg, WV. PH: 304-422-2821. **MONDAY** Marvel, DC direct.

WILL ROGERS figural bronze statue/clock, by United Clock Corporation. Statue in Fine condition, shows Will in cowboy suit, with lariat going around clock face. Clock keeps time very well. Bid deadline 8/20. Tom LeVasseur, P.O. Box 22285, Minneapolis, MN 55422-0285.

PAIR OF Mint Minnesota Twins 1965 A.L. Champions drinking glasses, photos of Twins players go round each glass; set of 15 Twins programs from 1960's include some original ticket stubs. Bid deadline 8/20. Tom LeVasseur, P.O. Box 22285, Minneapolis, MN 55422-0285.

4700 NOVELTIES/TOYS/GAMES FOR SALE

PLASTIC MODEL kits: From comics, TV, movies, S.F., space, also figure and missiles. Buying and selling! Send SASE for my list or send yours. John F. Green, 1821 West Jacaranda Place, Fullerton, CA 92633.

SELLING GAMES of Planet of the Apes, Emergency, Charlie's Angels, $15 each; 1964 World's Fair game $20; Thunderball $35; Laurel and Hardy $12. Postage included in price. Philip Guntner, P.O. Box 8536, Balto., MD 21234.

LOST IN SPACE, STAR TREK, Star Wars, Buck Rogers, Capt. Video, Premiums, Fireball XL5, Gerry Andersen, Dr. Who, Capt. Action, Corgis & Dinkys, spys, robots, non-sports cards, comics, toys, etc. Send $2 for giant 1,000 item list. Anton F., P.O. Box 2956, Setauket, NY 11733.

TV'S DALLAS game by Yaquimto, record album size, Mint condition, list $12, sale $2.40 plus $1.35 postage. Games Galore, 139 North Sherrin, Louisville, KY 40207.

BEATLES, BEATLES, Beatles!! We have unearthed a huge Beatles collection! Memorabilia lot - books, magazines, singles, EP's, cards, calendars, 1963-1984, amazing! $1,200 takes all. Postage extra. Information, PH: 518-463-3667. Fantaco, 21 Central Ave., Albany, NY 12210.

MINT METAGAMES. Air-Eaters, Annihilation, Chitin, Holy War, Hot Spot, Olympica, Sticks & Stones, Warpwar. All eight $10. Games Galore, 113 Browns Lane, Louisville, KY 40207.

STAR TREK merchandise for sale. AMT model of Enterprise Bridge, $40 (2 available). Also Power Record #8158 featuring Star Trek Adventures, $8. All are in Excellent condition, unopened, slight tears in plastic wrap. Money back if not satisfied. Prices include postage. Send to: B.N. Peeler, Rt. 6, Box 1102, Hickory, NC 28601.

SPI BOXED game sale. "Tito", "Kaiser Battle", "Rescue Hive" or "Spi Baseball". Mint, $5 each plus postage. Games Galore, 113 Browns Lane, Louisville, KY 40207.

4701 NOVELTIES/TOYS/GAMES WANTED

WANTED! USED video game cartridges for Atari 2600, Atari 5200 and Colecovision. Send self-addressed stamped envelope to receive our current buying and selling pricelist. PH: 212-897-6100. Forest Hills Used Video Game Cartridges Inc., Dept TBG, 63-56 108th Street, Forest Hills, NY 11375.

RADIO PREMIUMS purchased. Rings, decoders, badges, pins, manuals, cereal boxes advertising premiums. Also want all 1930's Disneyana. John Fawcett, RR 2, 720 44A, Storrs, CT 06268.

TV SHOWS - Toys, models, dolls, etc. on Lost in Space, Munsters, Addams Family, Voyage Bottom Sea, etc. Ron Ginkowski, 5106 - 25th Ave., Kenosha, WI 53140.

SUPERMAN WANTED! All Superman toys, figurines, games, premiums, novelties, coloring books, buttons, puzzles, advertising material...anything!! All letters answered. "America's foremost Superman collector". Danny Fuchs, 209-80B 18th Avenue, Bayside, NY 11360.

WANTED: G.I. Joe dolls and accessories. Also James Bond 007 toys and U.N.C.L.E. items. PH: 419-396-7420. Teel Slike, 316 East Findlay St., Carey, OH 43316.

KELLOGG'S SET of 12 cartoon inkstamps (c. 1961); Three Stooges and Bugs Bunny colorforms sets (1959); Popeye dartboard set (1958); any Little Lulu coloring book with "Marge's" on it; Huckleberry Hound cereal bowl (1961). Tom LeVasseur, P.O. Box 22285, Minneapolis, MN 55422-0285.

4800 FANZINES FOR SALE

CHRISTIAN CARTOONIST/Illustrator. The fanzine just for you. Four issues $5 payable to: Bowie Creative Associates, 112 Goulding Avenue, Willowdale, Ontario, M2M 1L4 Canada, Dept. CBG. Contributions welcomed. #2 and 3 deadlines June 15 & Sept. 1.

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HUNDREDS OF titles, Daily and Sunday, all years from 1895 to 1983. Send along a wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Dr., Nashville, TN 37204.

DAILY AND Sunday, 1895 to 1984. No minimum on order. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

100 DIFFERENT Sunday comic sections, $22; 10 pounds Sunday comics 1960's to 1983, $15. I buy Sunday comic sections. Claude Held, Box 140, Buffalo, NY 14225.

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SUNDAY FUNNY paperdolls wanted. Paying top dollar for uncut paperdoll sections of Brenda Starr, Blondie, Winnie Winkle, Etta Kett, etc. What have you? Drop me a line. Barbara Bisgaard, 203 Fisk Ave., DeKalb, IL 60115.

SUNDAY PAGES wanted: Mandrake, Phantom, Bringing Up Father, Batman, Superman, Twin Earths. Send lists. David Begin, 138 Lansberry Ct., Los Gatos, CA 95030.

SUNDAY PAGES WANTED: LIONEL, ERECTOR, AMERICAN FLYER, electric train ads or articles. Also orignal art of these ads. Ray Fetzner, 504 West Tenth, Rock Falls, IL 61071.

JOHN HELD Jr. strips wanted. "Merely Margie", "Joe Prep", "Rosalie Goes Rural". Information about other "Held" strips appreciated. Dean, 8010 Esperanza Bay, Boynton Beach, FL 33436.

BLOOM COUNTY strips only from May 27 to June 1, 1984. Also looking for Mark Trail Dailies and Rivets Dailies only from 1983. Also want Andy Capp Dailies and Sundays, 1965 thru 1972. Tom LeVasseur, P.O. Box 22285, Minneapolis, MN 55422-0285.

ROY CRANE'S CAPTAIN EASY, BUZ SAWYER Sunday and Daily runs needed. Will buy or trade from extensive holdings of strips, pbs., art, O.T.R., etc. Anthony Smith, 1414 Lynnview Drive, Houston, TX 77055.

NERO WOLFE comic strips wanted. Also stills and scripts and other fans of the series "Hardcastle and McCormick". Kayleen Sybrandt, 3333 Morningside Road, Wilmington, DE 19810.

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Flashback: Five years ago

The Museum of Cartoon Art in Port Chester, N.Y., with the cooperation of Marvel Comics Group, opens a month-long special exhibit in conjunction with the publication of the *Marvel Super Special* series "Warriors of the Shadow Realm." On public display are the oversized painted pages of original artwork by artists John Buscema, Rudy Nebres, and colorist Peter Ledger. The exhibit runs July 1-30, 1979.

Flashback: 20 years ago

Strange Tales #126 introduces two new characters who will later prove to be very important additions to the life of Dr. Strange. Making her first appearance in a 10-page short story by Stan Lee and Steve Ditko is Clea, featured in the debut story of "The Domain of the Dread Dormammu." The historic issue went on sale in August 1964.

—Greg W. Myers

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• How To Advertise

The goal of **Comics Buyer's Guide** is to serve as the newspaper of fandom. Our editorial and advertising content is available to all fans, dealers, publishers, and novices as a source of information and enjoyment.

The following is intended as a guide for the advertiser who wants the best results from **CBG.** If there are any questions, call ad manager Joel Edler at (715) 445-2214.

The Comics Buyer's Guide uses the column-inch format in advertising. Each page contains 80 column-inches: 5 columns wide by 16 inches deep.

To determine the size of any ad, just multiply its width in columns by its depth in inches. For example, an ad which is 2 columns wide by 6 inches deep is 12 column-inches.

To determine the final size of your own ad, check this issue for an ad which has about the same amount of copy as you want to use. Measure the ad and use the rate information below to figure the price.

OR . . . Figure that an 8½x11 sheet of typewritten copy can be typeset (free, by us) in 14-18 column-inches.

The final size will depend on the actual copy and the size of the type. If you're not sure, send the larger amount, and we'll refund the difference or apply it as credit towards your next ad, whichever you prefer.

COMICS TRADER

A new area reserved for the "little guy" who wants no-frills advertising with a price to match. $12 buys one of 12 equal spaces in each weekly Comics Trader page. We'll reduce the ad and handle all production — just type your ad cleanly in an 8" x 10" space and send it in with payment to CBG, Dept. CT, 700 E. State St., Iola, WI 54990.

• Display Ad Rates

Costs Per Consecutive Issue

Inches	1 Issue	6 Issues	6 Issues CR*	13 Issues	13 Issues CR*	26 Issues	26 Issues CR*	52 Issues	52 Issues CR*
1	6.00	5.85	5.70	5.55	5.40	5.25	5.10	4.95	4.80
2	8.50	8.29	8.08	7.86	7.65	7.44	7.23	7.01	6.80
3	11.00	10.73	10.45	10.18	9.90	9.63	9.35	9.08	8.80
4	14.00	13.65	13.30	12.95	12.60	12.25	11.90	11.55	11.20
5	16.50	16.09	15.68	15.26	14.85	14.44	14.03	13.61	13.20
6	19.00	18.53	18.05	17.58	17.10	16.63	16.15	15.68	15.20
7	21.00	20.48	19.95	19.43	18.90	18.38	17.85	17.33	16.80
8	23.00	22.43	21.85	21.28	20.70	20.13	19.55	18.98	18.40
10 ¼ pg.	26.50	25.84	25.18	24.51	23.85	23.19	22.53	21.86	21.20
12	30.00	29.25	28.50	27.75	27.00	26.25	25.50	24.75	24.00
14	34.00	33.15	32.30	31.45	30.60	29.75	28.90	28.05	27.20
15	36.00	35.10	34.20	33.30	32.40	31.50	30.60	29.70	28.80
16	38.50	37.54	36.58	35.61	34.65	33.69	32.73	31.76	30.80
18	43.00	41.93	40.85	39.78	38.70	37.63	36.55	35.48	34.40
20 ¼ pg.	46.00	44.85	43.70	42.55	41.40	40.25	39.10	37.95	36.80
21	49.00	47.78	46.55	45.33	44.10	42.88	41.65	40.43	39.20
22	52.00	50.70	49.40	48.10	46.80	45.50	44.20	42.90	41.60
24	57.00	55.58	54.15	52.73	51.30	49.88	48.45	47.03	45.60
25	60.00	58.50	57.00	55.50	54.00	52.50	51.00	49.50	48.00
27	65.00	63.38	61.75	60.13	58.50	56.88	55.25	53.63	52.00
28	67.50	65.81	64.13	62.44	60.75	59.06	57.38	55.69	54.00
30	73.00	71.18	69.35	67.53	65.70	63.88	62.05	60.23	58.40
32	78.00	76.05	74.10	72.15	70.20	68.25	66.30	64.35	62.40
33	81.00	78.98	76.95	74.93	72.90	70.88	68.85	66.83	64.80
35	83.50	81.41	79.33	77.24	75.15	73.06	70.98	68.89	66.80
36	85.00	82.88	80.75	78.63	76.50	74.38	72.25	70.13	68.00
40 ½ pg.	89.00	86.78	84.55	82.33	80.10	77.88	75.65	73.43	71.20
42	95.00	92.63	90.25	87.88	85.50	83.13	80.75	78.38	76.00
44	99.00	96.53	94.05	91.58	89.10	86.63	84.15	81.68	79.20
48	109.00	106.28	103.55	100.83	98.10	95.38	92.65	89.93	87.20
50	113.00	110.18	107.35	104.53	101.70	98.88	96.05	93.23	90.40
56	123.00	119.93	116.85	113.78	110.70	107.63	104.55	101.48	98.40
60	130.00	126.75	123.50	120.25	117.00	113.75	110.50	107.25	104.00
64	139.50	136.01	132.53	129.04	125.55	122.06	118.58	115.09	111.60
65	142.00	138.45	134.90	131.35	127.80	124.25	120.70	117.15	113.60
70	148.00	144.30	140.60	136.90	133.20	129.50	125.80	122.10	118.40
80 Full pg.	160.00	156.00	152.00	148.00	144.00	140.00	136.00	132.00	128.00

*CR - Camera Ready. No charge for reductions or mail response key change. Copy must be ready for camera without additional paste-up or film work required.

• Deadlines

All advertising copy must be in our offices by noon on deadline day. Early copy is appreciated.

ISSUE	NO.	AD DEADLINE
Sept. 7	564	Thurs. Aug. 16
Sept. 14	565	Thurs. Aug. 23
Sept. 21	566	Wed. Aug. 29
Sept. 28	567	Thurs. Sept. 6
Oct. 5	568	Thurs. Sept. 13
Oct. 12	569	Thurs. Sept. 20
Oct. 19	570	Thurs. Sept. 27

• Proof of Publication

Tear sheets of new display ads are mailed each week. We regretably cannot provide this service to classified advertisers and continue to maintain low classified rates.

• Typesetting, Pictures, Borders, Logos

All of the above services are available free along with custom layout of ads. Contact our advertising department at 715-445-2214 for details.

• Credit Cards

We accept the following in payment for advertising:

- VisaCard
- MasterCard
- MasterCard II
- BarclayCard
- Access Card
- EuroCard
- DiamondCard
- UnionCard

• Display Advertising Requirements

All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc., reserves the right to decline advertising or suspend advertising privileges for such periods of time as in their discretion they see fit, for any reason whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assume responsibility for any claims arising therefrom made against the publishers. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control.

ADVERTISING AGENCIES: Payment must be submitted with copy. A 15% discount is allowed on camera ready copy for first insertion only. SEE DISPLAY AD RATES FOR ADDITIONAL DISCOUNTS.

• General Advertising Conditions

The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason. This publication does not guarantee and disclaims all knowledge of the right of seller or buyer to contract. The prices quoted in any ad are subject to change without notice in response to fluctuating market conditions. Typewritten copy is preferred. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error. Post Office box number ads are allowed, but the permanent home address or place of business of the advertiser must be filed with the publisher before any such advertisements may be presented. Minors are required to furnish a certificate of responsibility from their parents or guardian before their advertising can be accepted. All mail bid advertisers are subject to the publisher's "usual mail bid rules" as published in each issue under COMICS EXCHANGE classification number 2, unless other rules are specifically stated in their ads. Advertisments offering prizes, grab bags or contests of any nature, are not acceptable unless prior written approval has been obtained from the U.S. Postal System, Washington, D.C. Advertisements offering modern copies, restrikes, reproductions or fantasy pieces which violate the Hobby Protection Acts are not acceptable.

Classified Advertising

• ADVERTISING REQUIREMENTS

Classified ads received by Thursday Noon deadlines are published in the next issue. No refunds on cancelled classified ads. When referring to ads please provide issue date and page ad appeared. Comics Buyer's Guide reserves the right to edit, reclassify or reject any ads which in our opinion are unethical or objectionable. Typewritten copy is preferred. We are not responsible for errors resulting from illegible copy. Publisher's liability for error shall not exceed cost of the space occupied by the error. Comic Buyer's Guide, Iola, WI 54990, Phone 715-445-2214. Classified ads will NOT be accepted by phone and must be accompanied by payment in full.

HOW TO COUNT WORDS — Name and address must be included in counting the number of words in your ad. City and state counts as one word each: New Brunswick, New Jersey is two words. Abbreviations such as C.O.D., F.O.B., VG, VF, DC, U.S.A., P.O., SD, 2x2, 16mm are counted as one word (P.O. Box 392 counted as 3 words).

1	2	3	4	5	6	7	8	9
Mystery	in	Space	#75	VF	JLA	$11	J.	K.
10	11	12	13	14		15	Free Zip	
Doe,	1123	Park	Pl.	Dobbs Ferry		NY	11224	

Abbreviations - 1 word each, hyphenated words - 2 words

• Classifications

ANNOUNCEMENTS
4000 Announcements
PERSONALS
4005 Personals
COMICS
4100 Archie, For Sale
4101 Archie, Wanted
4102 Archie, To Trade
4110 Black & White, For Sale
4111 Black & White, Wanted
4112 Black & White, To Trade
4120 Classics, For Sale
4121 Classics, Wanted
4122 Classics, To Trade
4130 DC, For Sale
4131 DC, Wanted
4132 DC, To Trade
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4142 Dell/Gold Key/Whitman, To Trade
4150 Disney, For Sale
4151 Disney, Wanted
4152 Disney, To Trade
4160 EC, For Sale
4161 EC, Wanted
4162 EC, To Trade
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4172 Fawcett, To Trade
4180 Foreign, For Sale
4181 Foreign, Wanted
4182 Foreign, To Trade
4190 Harvey, For Sale
4191 Harvey, Wanted
4192 Harvey, To Trade
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4202 Humor/Funny Animals, To Trade
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4212 Marvel/Timely, To Trade
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror, Wanted
4222 Science Fiction/Horror, To Trade
4240 Underground, For Sale
4241 Underground, Wanted
4242 Underground, To Trade
4250 War, For Sale
4251 War, Wanted
4252 War, To Trade
4260 Westerns, For Sale
4261 Westerns, Wanted
4262 Westerns, To Trade
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4302 Golden Age, To Trade
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4312 Silver Age, To Trade
4320 General Comics, For Sale
4321 General Comics, Wanted
4322 General Comics, To Trade
4323 General Comics, Mail Bid
MISCELLANEOUS
4400 Original Art, For Sale
4401 Original Art, Wanted
4402 Original Art, To Trade
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4412 Big Little Books, To Trade
4420 Books — General, For Sale
4421 Books — General, Wanted
4422 Books — General, To Trade
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4432 Paperbacks, To Trade
4440 Pulps, For Sale
4441 Pulps, Wanted
4442 Pulps, To Trade
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Magazines, To Trade
4500 Supplies, For Sale
4600 Reprints, For Sale
4601 Reprints, Wanted
4602 Reprints, To Trade
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4612 Portfolios/Posters, To Trade
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4652 Oldtime Radio, To Trade
4660 General, For Sale
4661 General, Wanted
4662 General, To Trade
4663 General, Mail Bid
4700 Novelties, Toys, Games, For Sal
4701 Novelties, Toys, Games, Wanted
4702 Novelties, Toys, Games, To Trade
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4802 Fanzines, To Trade
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted
4902 Newspaper Strips, To Trade
4910 New Comics By Mail, For Sale

THE COMICS BUYER'S GUIDE • DEPT. CX • IOLA, WI 54990

CLIP AND RETURN ORDER FORM

5¢ per word. 25 words minimum. DISCOUNTS FOR CONSECUTIVE INSERTIONS

INSERTIONS	DISCOUNT	INSERTIONS	DISCOUNT
1-2	NO DISCOUNT	10-12	20%
3-6	10%	13-26	25%
7-9	15%	27-52	30%

Please insert the following advertisement in _____ issues under the #_____ Classification.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25 - $1.25
26 - $1.30	27 - $1.35	28 - $1.40	29 - $1.45	30 - $1.50
31 - $1.55	32 - $1.60	33 - $1.65	34 - $1.70	35 - $1.75

IMPORTANT - Include name and address exactly as you wish it to appear. In all ads where you use a box number as your address we require - for our records only - your complete name and street address.

Words _____ **X** _____ **insertions = Total** _____

Large type (total x 2) _____

Add 5¢ per word for bold _____

Total _____

CIRCLE THE WORDS THAT YOU WISH TO APPEAR IN BOLD

PLEASE PRINT OR TYPE ALL INFORMATION

Payment ☐ MasterCard ☐ VISA ☐ Money Order ☐ Check

I authorize Comics Buyer's Guide to charge my VISA card in payment for all goods and services.

Credit Card # _____ Exp. Date _____

Signature _____ Date _____

PAYMENT WITH COPY ON CLASSIFIED ADS

"Hubby," I said morosely. "Our daughter is moving out. I'm really upset. Our little daughter moving out into the cold, cruel world. What will become of her?"

"Who? What daughter?" Hubby said. He turned away from me to thumb through his ever-present stack of comic books.

"*Our* daughter," I said. "Remember? Only girl child. Temporary occupant of the room at the top of the stairs."

"Oh, really?" Hubby said. "Moving out, you say?"

"Yes," I said. "Aren't you upset?"

"Upset? Will that mean that her bedroom will be empty? Can I put my comic books in it?" Hubby asked.

"No. That's *not* what it means," I started.

"But why not?" Hubby whined. "I could put all of my adults-only comic books in that room. You know, with a lock on the door. It's what you have always wanted."

"I think it's a little late for that," I said. "Face it, fellow. The kids are about grown. Besides, I thought I could move eldest child into that room."

"There's more than just the daughter?" Hubby gasped.

"Right," I said. "You remember eldest child. Your first-born son. The one who lost the job and moved in with us. The person now living in the comic-book room."

"So that's why there's a bed in there," Hubby mused. "Are there any more children?"

"Yes," I hissed. "There's one more. A boy child. A little tyke. He'll be old enough to vote, buy booze, and run around with wild women in less than a year."

"You're certainly getting huffy just because I forgot how many children we have," Hubby said.

"I take things like that personally," I said. "What's the matter with you? How could you forget how many children we have?"

"I dunno," Hubby said. "Just slipped my mind."

"You have been reading *Heavy Metal* and underground comic books again, haven't you?" I snapped.

"No! Really, I haven't!" Hubby looked wild-eyed.

"Every time you read underground comic books and *Heavy Metal* your brain goes to mush," I said. "OK, fork them over. Let me see what you've been reading."

"Really, I don't have any. I haven't read a single one since that time I forgot where I lived," Hubby tried to explain desperately. "Honest."

"Ha!" I said. "You have all the symptoms. Every time you try to figure out one of those stories you get crazy. You slip away from reality trying to make sense of those stories. You go nuts. You get underground senility." I shook my finger at him accusingly.

"No. It's not true," Hubby whined.

"Really?" I said. "Prove it. When's my birthday?"

"January 1st." Hubby was guessing.

"Wrong. That's New Year's Day," I hissed.

"February 12th," Hubby squeaked.

"That's *Lincoln's* birthday," I said.

"It's a *birthday*." Hubby rallied his confidence. "It's close."

"Nope," I said. "I won't buy it.

"October 15th, 1978!" Hubby screamed.

"Good guess," I said. "I could enter the first grade this year. Lemme see those comic books."

"No!" Hubby cried.

I put my foot on the end of his recliner and pushed it into an upright position. Hubby lurched forward. "OK, guy." I said quietly. "If you don't let me see those comic books I'll have to get tough."

"I don't have any underground comic books," Hubby whined.

"If you don't tell me where they are right now, I'm going to buy you a life-time subscription to *National Enquirer*," I threatened.

Hubby made a little gurgling sound. His eyes bugged out. His face turned green. He couldn't speak. He grabbed his throat with one hand and pointed to a stack of comic books with the other.

"That's better," I said. I picked up the stack of comic books and looked through them. There they were. Stuck in the middle of a stack of comic books, between a Marvel Graphic Novel and a reprint of an old *Abbie an' Slats*, were six underground comic books. Hubby quivered in his chair.

"Where's the *Heavy Metal*?" I asked.

Hubby shrugged.

I found the offending magazines hidden under his recliner. "That's it, Hubby," I said. "I'm going to have to take drastic measures."

"I understand the stories. Really I do," Hubby began.

"Right," I said. "As only the simple-minded and criminally insane understand reality."

"No. Really. I understand," Hubby said.

"Forget it," I said. "From this minute forward you're on a strict reading diet of *Little Lulus*, *Bugs Bunnys* and Disney stuff. When your brain unravels after this mess, you'll thank me."

"Can I buy some stuff to finish my Carl Barks collection?" Hubby asked.

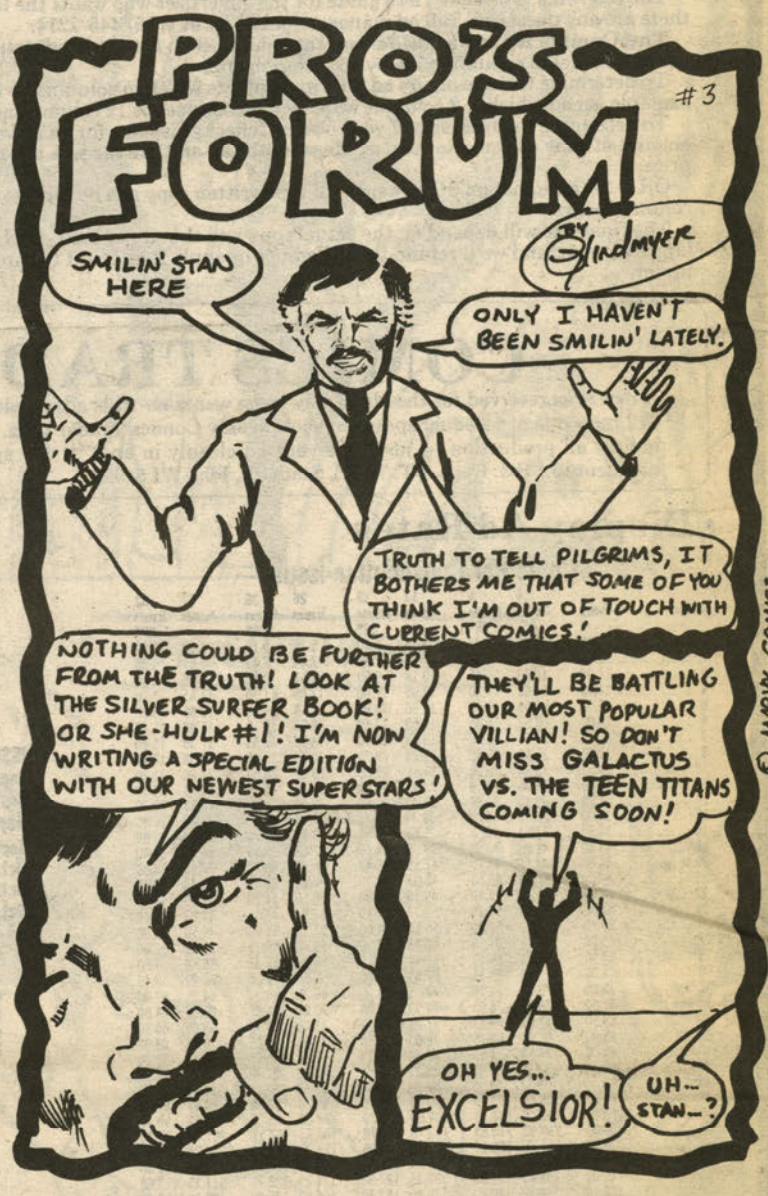
"Don't push your luck," I said. "But if you're good, I'll get you a pair of Mickey Mouse ears for your birthday to wear while you read."

"Really? When's my birthday?" Hubby asked.

"I'll let you know," I said gently. "And, don't worry about these comic books. I'll take care of them."

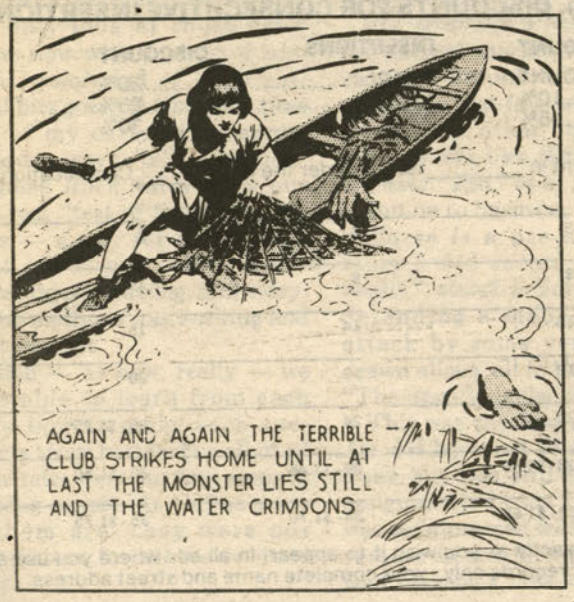
I left the room with the comic books and magazines. Hubby sat in his chair, staring into space, singing softly to himself.

"M-I-C, K-E-Y, M-O-U-S-E."


PRO'S FORUM #3
BY Windmyer
SMILIN' STAN HERE
ONLY I HAVEN'T BEEN SMILIN' LATELY.
TRUTH TO TELL PILGRIMS, IT BOTHERS ME THAT SOME OF YOU THINK I'M OUT OF TOUCH WITH CURRENT COMICS!
NOTHING COULD BE FURTHER FROM THE TRUTH! LOOK AT THE SILVER SURFER BOOK! OR SHE-HULK #1! I'M NOW WRITING A SPECIAL EDITION WITH OUR NEWEST SUPERSTARS!
THEY'LL BE BATTLING OUR MOST POPULAR VILLIAN! SO DON'T MISS GALACTUS VS. THE TEEN TITANS COMING SOON!
OH YES... EXCELSIOR!
UH-- STAN--?
© MARVEL COMICS

Prince Valiant IN THE DAYS OF KING ARTHUR BY HAROLD R FOSTER

27



"Copyright 1984 by King Features Syndicate"

To read the complete story of Prince Valiant, in full color, order your copy of Prince Valiant — An American Epic. Volumes One and Two now available.

Please send me ____ copies of Prince Valiant: 1937 @ $100 each.
Please send me ____ copies of Prince Valiant: 1938 @ $100 each.
Please send me ____ copies of Hal Foster's last Sunday @ $15 each.
Your Name _____
Address _____
City _____
State _____ Zip _____
NJ Residents Please Add 6% Tax.

Manuscript Press

Box 1762
Wayne, NJ 07470
(201) 628-1259

CBG Customer Service Award — 1984

Gil Thorp

Silver Anniversary Yearbook

1958-59 1983-84

Introduction by Jack Berrill

First Reproduction Ever!

Gil Thorp has been coaching the youth of Milford High for 25 years and at the same time thrilling his thousands of loyal readers. Celebrate Gil's 25 years with the **Gil Thorp Silver Anniversary Yearbook.** Contents include Gil's entire first and twenty-fifth seasons in complete form. Order your **Gil Thorp Silver Anniversary Yearbook** today and relive Gil's golden moments again and again.

50 special edition hardcovers signed and numbered by **Jack Berrill,** the creator of Gil Thorp, for only $30.00.

Trade editions $9.95
plus $1.00 postage and handling.

TAKE 5 PRODUCTIONS

TAKE FIVE PRODUCTIONS

P.O. Box 1094
Arlington, Hts., IL 60006

Please send (_____) copies of the special edition at $30.00 each.
Please send (_____) copies of the trade edition at $9.95 each.

Add $1.00 postage and handling.

Name _____

Address _____ Apt # _____

City _____ State _____ Zip _____

Please allow 4-6 weeks for delivery.

Donald Duck has had 50 years of happy frustration . . .

Jack Hannah
One of the most prolific of the Disney Studio animation artists. During his 26-year career with the Studio he worked as an animator, as well as a writer and director of many, many Donald Duck cartoons.

Carl Barks
A name many comic book fans feel is synonymous with Donald Duck. He began as a writer and artist with the Disney Studio and went on to become **the** definitive Donald Duck artist.

Clarence "Ducky" Nash
The legendary originator of Donald's unique cartoon voice in the 1934 animated short, "The Wise Little Hen." He has been "quacking" for Donald ever since.

. . . and these are three of the men who were responsible.

In 1984 Donald Duck, one of the best known characters in the entire world, celebrates his fiftieth birthday. To honor this event, Walt Disney Productions, as well as the many Walt Disney licensees worldwide, has scheduled a year-long celebration. A celebration that can be experienced at Disneyland, Walt Disney World, on television, and in countless publications to appear throughout 1984.

One such publication, and the **official** biography, is **Walt Disney's Donald Duck—Fifty Years of Happy Frustration**, a deluxe hardbound 96-page celebration, in words and pictures, of the star-spangled life of everyone's favorite Duck.

Jack Hannah, Carl Barks, and Ducky Nash, and their contributions to the Donald Duck legend, are all covered in this book in the form of entertaining text and more than 150 color and black and white illustrations.

Conceived and produced by Three Duck Editions, of London, England, and with the contributions of Another Rainbow and other Disney licensees, **50 Years of Happy Frustration** will be available soon in a mass-market trade edition of 70,000 copies, or in a numbered limited collectors' edition of 5,000.

Correction: Another Rainbow previously announced that we purchased the first 700 numbers of the limited edition of 5,000, each of which is to contain a special bookplate with a photograph of Jack Hannah, Carl Barks and Clarence Nash, hand-signed by each. The day before Mr. Nash was to sign his, however, a sudden illness made this impossible. Since he had looked forward so enthusiastically to sharing this long-coming tribute with his two friends of the last half-century, we decided to print a facsimile of his signature so his name would accompany theirs in spirit.

Each numbered editon is hardbound in a deluxe beige Japanese cloth, with a silk-grey Japanese cloth spine, and has a colorful illustration debossed onto the cover. Another Rainbow considers this book to be **the** definitive Donald Duck fiftieth anniversary tribute of 1984—a book every Donald Duck enthusiast will be proud to add to his personal library.

For those who prefer to own the trade edition—or who want to have a copy of it in **addition** to the numbered and signed edition, Another Rainbow has a quantity available for sale.

Delivery to our warehouse has been promised by the publisher by early September, so place your order now to be sure to receive the very lowest number and get the earliest possible shipment.

Please send me the following edition(s) of **Walt Disney's Donald Duck—50 Years of Happy Frustration**:

☐ Deluxe signed and numbered edition . . . . . $85.00 @

☐ Regular trade edition . . . . . $14.95 @

Name _____

Address _____

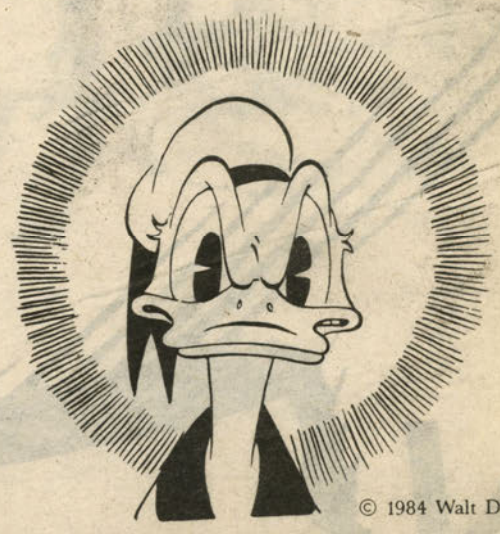
City _____ State ____ Zip Code _____

I enclose $_____ in United States funds.

Please charge to: ☐ MasterCard ☐ Visa ☐ American Express

Card No. _____ Expires _____

Signature _____



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Another Rainbow Publishing, Inc.

Box 2206 • Scottsdale, Arizona • 85252 • (602) 949-0337